THE CATHOLIC ART QUARTERLY

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SUBSCRIPTIONS, MEMBERSHIPS AND PRIVILEGES

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Membership in the Association is open to all, both Catholic and non-Catholic, who are interested in its aims. Membership includes the privilege of voting in Elections (individual: one vote; institutional: two votes), exhibiting in Catholic Art Association Exhibitions, borrowing Traveling Exhibitions and use of Library, as well as subscription to the *Quarterly* and the *Guide.*

1950 CONVENTION PROGRAM

WEDNESDAY NOVEMBER 22

10:00 a. m. Officers' Meeting

THURSDAY NOVEMBER 23

10:00 a. m. Officers' Meeting, continued.
2:00 p. m. Education Committee Meeting

FRIDAY NOVEMBER 24

8:00 a. m. Registration
8:30 High Mass and Homily, Right Rev. Msgr. Martin B. Hellriegel, St. Louis, Missouri
9:30 Registration, continued
10:00 *Art and the Apostolate*, Very Rev. Msgr. Donald J. Kanaly, Calumet, Oklahoma
10:45 *Art and the Apostolate:* Discussion Groups
11:30 General Assembly: Reports by each discussion group leader
12:00 LUNCH
1:00 *Presentation of Regional Syllabus*, Rev. John L. Walch, President
1:30 *The Regional Syllabus:* Discussion Groups
2:15 General Assembly
2:45 *Demonstrations with Exhibits* (*): Art with Apostolic Possibilities
5:00 Compline and Benediction
5:30 DINNER
7:30 *Advent Play, Folk Songs*
Religious Growth through Creative Dramatics: Nativity Theme

SATURDAY NOVEMBER 25

8:00 High Mass, the Most Rev. Joseph E. Ritter, S.T.D., presiding
9:30 *The Interior Life of the Apostolate*, Very Rev. Msgr. Reynold Hillenbrand, Chicago, Illinois
10:15 *Using Art to Draw Others to Christ*, Sister Esther, S.P., St Mary-of-the-Woods, Indiana
10:45 Conducted progressive discussions of apostolic possibilities of the arts as shown in demonstration-exhibition rooms
12:00 LUNCH
1:00 *Business Meeting, Reports by Officers*
2:00 Panel Discussion: *Integration of the Arts for Christian Living*

Sr. M. Jeanne, O.S.F.	Mrs. Donald Gallagher
Sr. Judith, C.S.J.	Mr. James Coyle
Sr. Bernardine, C.S.J.	Rev. Cloud H. Meinberg, O.S.B.
Mrs. Emil Frei	Mr. Robert Hoyt

3:00 *Presentation of resolutions and membership vote*
Summary of aims, Rev. John L. Walch
4:00 *Demonstrations*, continued
Guided Tour through C. A. A. Exhibitions
5:00 Compline and Benediction
5:30 DINNER
7:30 *Final Officers' Meeting*

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* *A detailed list of demonstrators and demonstrations will be supplied in the President's pre-convention letter.*

THE NATIONAL CONVENTION of the Catholic Art Association will be held on November 24 and 25, 1950, at Fontbonne College, St. Louis, Missouri. Among the exhibitions scheduled for the Convention are: a *Professional Exhibition*, several new exhibitions including the work of *Thomas Derrick,* that of *High School* and *College* students and a *Members' Exhibition.*

GOOD WORKS WITHOUT FAITH?

From the hot roof of the church porch where I am busily making a mosaic for the façade, I can hear the children inside. Half a dozen young girls are preparing the little ones for their first communion. After they have rattled off the strange words of the penny catechism like machine guns, they all whine through *O Lord I am not worthy.* Do I have to come all the way to the Philippines only to see another generation being corrupted according to the same pattern we know in the States? Their first communion will mean little to the children; it may well be their last. Already the spirit of indifference is waiting to lay hold of them, not as they come out of the church, but in the very church itself. In spite of good intentions, their minds are being paralysed by formulae, their hearts hardened by insidious sentimentalities.

Why have we no noble hymns for them to sing? Why is our catechism reduced to a pedantic singsong? our ceremonies to slapdash and gibberish? Why have we no inspiring teachers? no impressive celebrations? no edifying pictures? Why are our works powerless to create in others a desire to be good, to love God? Because we do not really believe in God, because we do not really love our neighbor. We give our children only the dead bones of a religion we have never known alive in ourselves. Is it any wonder that such mechanized faith cannot raise the dead?

When something pleases you, a smile comes over your face. Delight inside the mind does not normally remain inactive; it comes forth to animate the flesh.

And so it is with faith. Faith cannot remain locked in the human soul or it will perish. It is bound to manifest itself in works. The works in turn establish and strengthen it.

The good works of faith are not only what we think of as "good works"—works of charity or of mercy—they are also works of art; for these are all conjoined, faith being the substance of things unseen, a God-given interior illumination that is bound to burst into action and be manifest in *all* our works.

What then are we to think of the weakness of our faith when we see the feebleness of our works? That Christ Jesus is not a reality to us; that we do not greet *him* in our fellow man; that we have no love for *his* ways? We may live by religious formulae. We do not live by his love. If we did, our works would prove it as the works of the saints do, transforming the earth.

True, God has no need of our work; only our neighbor has. But whether we like it or not our work reveals what we are. It declares our character and our convictions as the heavens declare the glory of God.

We must not set out to preach a God we neither really know nor love simply because of fear, a desire to impress others or a sense of obligation. If our conviction is shallow, our work will show it only too clearly. But if we work happily, confidently and to the best of our ability, asking our Father for faith, he will not refuse it—and the rest will be added unto us.

PASSING THE MORAL BUCK

By the Reverend John L. Walch

Erskine Johnson—one of those evangelists dedicated to informing a worshipful public of the latest antics of the gods cavorting upon the high altar of the Hollywood cult —started his chatter in the Sunday, April 23, 1950 edition of the *Shawnee News Star* with this tidbit:

"Maria Montez was loaded down with jewelry, enthusiasm, and her usual fast dialog. She's in Hollywood for the first time in almost two years after starring in four French movies which have been hailed as 'sexy.' 'But can I help it,' Maria asks, 'if I am in them?' "

That same day in the *Sunday Oklahoman* there appeared this headline: "Editors Shed a Tear Over Comic Strips." Thus began the article:

"Washington, April 22 (AP)—The country's editors asked themselves and their comic artists Saturday whether comic strips laden with sex and crime will one day make them answerable for 'damage done to American youth.' Two of the top artists, Al Capp of *Li'l Abner* and Milton Caniff of *Steve Canyon,* defended their craft as being one in which virtue is always conspicuously rewarded. Caniff had the last word: 'The editor is the key to the whole thing; he can tell us what is wrong, he can leave the strip out, he can cancel it.' "

These two examples from the daily press typify the XXth century trend to shed moral responsibility for one's actions just as roofs shed water. Maria Montez cannot help it, she says, if she has to appear in sexy movies. Who is to blame then? The director? The producer? The public? The comic artists, to take them at their own word, apparently have no ability to tell right from wrong, but must depend upon the newspaper editor to distinguish for them. When a civilization's influential people (and who will deny the influence of the movie idols and comic artists?) cannot tell right from wrong, when they cannot recognize—let alone admit—their personal responsibility for their actions, then that civilization has reached a low ebb of paganism.

Are these two instances, selected at random, extraordinary? By no means! They present a fair cross-section, not only of the man "in the money," but also of the "man in the street." What has been said of the movie star and the comic artists can as well be said of the garage mechanic, the radio repair man—who may or may not fix your auto or radio; of the commercial artist who sells fountain pens by use of the female form; and so forth.

Along with secularism and the breakdown of Christianity, this moral irresponsibility has infiltrated nearly every field of work. There are exceptions, of course. But the all-over picture is indeed sad. It displays an alarmingly increased tendency to slough off all moral responsibility—in short, to pass the moral buck.

Let us analyze this general situation. Money—the root of all evil—is the forked root at the bottom of this problem. On the one side the employee must earn his daily bread in a "dog eat dog" business world. On the other side, the employer's goal frequently is not merely making a living, but amassing a great fortune—or greed. His driving urge lets nothing stand in his way, least of all the moral consideration of his responsibility—direct or indirect —for the sins of others, those of his employees or of his patrons. "The public wants this," he claims. "I can make a profit by supplying that demand. It's not my business if this is good for them or not; they must decide that. My business is to grow rich in supplying their demand."

The public in turn passes the buck and says: "Why shouldn't I use this thing or enjoy that pleasure? Everybody does it. Why can't I? I don't *feel* that this is wrong. It's not my fault if I have to live in a pagan world." And so the vicious circle goes and grows.

This refusal to accept moral responsibility for one's actions is variously explained away by those questioned. But their answers can usually be boiled down to two: 1) "I have to make a living for my family; therefore, I have to do what my boss tells me, regardless of what it is." 2) "If I were paid a decent wage I would feel more like doing my job well." But neither of these two deplorable situations can be corrected until the individual Christian conscience is reawakened to its moral responsibility.

Granted, one has to make a living. This is certainly not an easy job today. But making a living by providing occasions of sin for one's fellowmen, or by shirking one's duty in such a way as to violate justice and endanger others, is not the right way to do it. Only a conscience numbed by constant abuse can fail to recognize the moral evil of coöperation in the sin of another. And only a theologian trained to judge by the principles of coöperation just when sin is present, just when it is not present, can fully appreciate the intricacies of testing a particular case. It is not my purpose here, however, to become involved in complicated details along that line. Rather, I wish to set down a few basic principles and propose a solution in line with the directives of our recent Holy Fathers and our present Pontiff, Pius XII.

Without any intention of dealing in personalities, let us go back to the remarks of Maria Montez, for her case is public knowledge, and obviously the shoe fits. Moreover, were they the remarks of any other actress, artist, or worker the analysis would be the same.

Apparently the only reason Maria thought she could not prevent her appearance in the four questionable movies is that she was caught in the web of a contract to use her talent of acting in a certain number of movies, without any qualification. Her director or producer—or both—catering to the pagan spirit of sensuality, and forseeing in it large box-office receipts, chose to produce unsavory movies. So there we have it. Maria needs money to keep up with the superficiality of the world in which she lives (she was "loaded down with jewelry"); the ones greedy to make money, not saints, use Maria to cater to man's baser nature and thus be sure of their profits. Maria passes her responsibility to these men; they pass it on to their public. And were we to question the public, they undoubtedly would say: "Well, I work hard all day. At night I need relaxation, so I go to the movies. I can't help what appears on the screen."

The arresting part of the whole business is that some might attempt to a certain extent to excuse Maria—and all other artists and workers, including themselves—by taking St. Thomas's definition of art—right reason in making—at its literal face value and looking no further. According to St. Thomas, right reason applies merely to the good of the thing being made; in Maria's case, right reason in her acting. As long as she follows the rules of her art and acts well, she can be called an artist. Maria, therefore, *as an artist*, may have done her work well and achieved a high degree of technical proficiency in it. "As long as the geometrician," St. Thomas tells us, "demonstrates the truth, it matters not how his appetitive faculty may be affected, whether he be joyful or angry: even as neither does this matter in a craftsman." (*Summa* Pt 1-11 Q 57 Art. 3)

Art, therefore, *in itself* is an imperfect virtue, having nothing to do with morality or goodness of life. But, as St. Thomas wisely goes on, "just as science has always a relation to good . . . , so it is with art:

and it is for this reason that it is called a virtue. And yet it falls short of being a perfect virtue, because it does not make its possessor to use it well; for which purpose *something further is requisite:* although there cannot be a good use without the art." (italics mine) (*Summa* Pt 1-11 Q 57 Art. 3)

The virtue of art—right reason in making—applies specifically to the good of the thing done, to the good of the work—not to the good of the artist, not to the good of the patron. Therefore, the artist, *as artist*, is not concerned with the use of the thing he makes; according to the distinction, it is up to the patron, guided by prudence, to want the right thing and to cause only the right thing to be made. But the artist is *man* as well as artist, and must *act as man.* The philosopher can segment man in order more profitably to study his parts. But he must never forget to put these parts back together again. In the test tube of reason, or under the microscope of philosophy, the artist might be considered to work merely *as artist.* But in the practical order, in the work-a-day world, in real circumstances, the artist must act *as man.* And he may not provide his patron with something bad for him, even though he wants it, just as a mother must refuse her little son matches, even though he wants such dangerous playthings.

Again, simply because an advertising manager wishes to increase the sale of canned pork and beans, he is not justified in trying to do so by what has popularly become known as "cheesecake;" nor is his commercial artist justified in producing it even though his manager demands it. In the practical order, we cannot thrust upon the patron the whole burden of wanting and causing to be produced only right things; the artist himself must shoulder part of it. For man, as he is created by Almighty God, is a moral person, a rational animal endowed with free will and charged by his Creator to use that will to serve rather than to offend; to render God the service of love, to render his fellowman that same service because of his love for God. And he who loves his neighbor will not hurt him.

When man acts, he necessarily must act freely and as a complete moral person. He cannot excuse himself, as Maria does, and make of himself a sort of robot, machine, or puppet who dances as, how, and when his boss or patron pulls the strings. The artist *as man* is bigger and more influential than the artist simply *as artist.* More is expected of him. He cannot shunt off that responsibility accompanying each of his actions. God will require an account of his acts—each and all. On the last day God will ask him: "Did you scandalize my little ones? Did you cause others to sin? Did you shirk your duty?" Not: "How well did you succeed in passing the buck?"

To attempt to defend Maria, or anyone else, merely on the score of the proper exercise of her art, is not to tackle the whole problem. For, if what she did by reason of her art—although in itself adhering to the rules of this art—is an occasion of sin to others, then she is blameworthy. Hers was not the action of an artist, as such, but of a moral person. St. Thomas wisely added: "for this something further is requisite." And, as he says in another place: "In the case of art directed to the production of goods which men cannot use without sin, it follows that the workmen sin in making such things, as directly affording an occasion of sin; for instance, if a man were to make idols or anything pertaining to idolatrous worship. But in the case of an art the products of which may be employed by man either for a good or for an evil use, such as swords, arrows, and the like, the practice of such an art is not sinful. . . . In the case of an art the products of which some people put to an evil use, although such arts are not lawful in themselves, nevertheless, according to the teaching of Plato, they should be extirpated from

the State by the governing authority." (*Summa* Pt. 11-11 Q 169 Art. 4) Maritain in commenting upon this passage in *Art and Scholasticism*, ironically remarks: "Fortunately for the rights of man, our fine States have no Prince, and workers in the service of idolatry and lechery, of dressmaking or literature, are not troubled by Plato." To this we might add: nor by their consciences.

In facing this vast problem, our first reaction is likely to be: what can you or I—or both of us together—do to change this situation? After all, we are merely infinitesimally small threads in the fabric of civilization. True, we are individually small; but society is no better nor more Christian than the individuals that make it up. Therefore, a renewal of society can come about only when each one recognizes and accepts his moral responsibility, rather than the pagan standard of the world. It must start at the bottom of the pyramid, at the grass-roots, with the individual. By dint of labor and prayer and example only can we produce a new Christian society—truly a large order!

Years ago our Holy Fathers began to show us the way. They sensed the growing chasm man was digging between himself and his beliefs by sealing off religion from life, doctrine from morals, recreation from religion, Christianity from worldly wisdom.

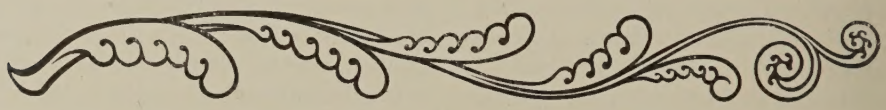
They saw that the priests of the Church alone cannot cope with the problems of reconstruction, and, undoubtedly inspired by the Holy Spirit, they began to sound the clarion call to Catholic Action—that call to all Christians to awaken, to become apostles, and to work with their own groups toward that great cause of re-Christianizing our world. Each individual was reminded of his own personal dignity and worth as a baptized person, a Christian, a son of God, a joint heir with Christ, a member of the Mystical Body of Christ.

To this cause the Popes have called for leaders in all classes to arise and stir up in their fellow workers a real sense of personal dignity in Christ, to recognize their individual dignity, to accept their moral responsibility, and in union with those of their own group to Christianize that field in which they work. One leader (or one group) is not to suspect that he either can or is called upon to Christianize the whole world alone. Rather, he is to concentrate on the problems of his own field, joined by others in that same field. Together, his group must pray to the Holy Spirit of Truth that he might shed upon their pale intellects the sunshine of his understanding; to the Spirit of Fortitude that he might lend his courage to forge ahead, once he has shown a solution to their problems.

In applying these principles of morality and of Catholic Action to the artist and worker, we begin to see how they form a sure-footed, a necessary answer to the huge problem confronting us. It will take time surely; perhaps a century or two. But the victory can be won. For when worker begins to bring his fellow workers under the influence of the Holy Spirit in an attempt to reorganize their lives and work and surroundings, the Spirit does not sleep. He provides light, he provides solutions. He lends assistance in reëstablishing that sound, individual, moral, integrated Christian foundation—built brick by brick, as individual Christians turn again to Christ —upon which we can rebuild society.

The Catholic Art Association, as such, cannot be expected to provide all the specific answers to *all* problems of *all* groups within her fold. This is the job of the individual groups banded together and guided by the Holy Spirit. Teachers must see if they are forming integrated Christian lives in their charges, and help other teachers to do the same; commercial artists, professionals, mothers, fathers—all must with assurance, act as thorough and complete Christians. The Association can—and, for the sake of God, she must—do her

part in this task by ever placing these ideals before all her members. Then she will begin to serve a real need in contributing toward the establishment of a new Christian conscience, a new Christian order, the flowering of which will be a genuine Christian culture. The challenge is ours. Will we accept it?



ON ADVERTISING

A SYMPOSIUM

Question: What is your opinion of advertising classes? Our students want them. Yet is there any justification for Catholics to go into the field of advertising with its lies, exaggerations and all-absorbing emphasis on materialistic ease and comfort?

I

I can see no justification for advertising classes other than to induce students to steer as clear of advertising as possible. This is not a conclusion that springs from any pharisaical purism based on an exaggerated reverence for "fine" art. One is likely to find more sincerity of execution among commercial illustrators than among Greenwich Village exhibitionists. At least they are not so cursed with the idolatry of self-expression. It is rather a conclusion based upon the observation that ad-art is a perversion of the purpose of illustrating.

The work of illustrating is an interpretive art which requires great humility. The artist must decrease so that the object of his illustration will increase. Illustrating then is analogous to the making of sacred and devotional artifacts in that the *object* is the measure of the image. The picture is not to be judged in itself, but serves as a vehicle to lead you to the object it portrays. Now, any kind of humble subordination is only worthy to the degree that the thing to which it is subordinate is worthy. The greatness of love or service is measured not by the subject but by the object. In sacred art the artist leads people to contemplate holy things, and it is therefore a good and just work. When, however, the object of the illustration is a finite thing, it can only be justified if a proper ratio is maintained between the eloquence and its object.

Eloquence and persuasion are gifts that can be turned either to the praise of God or the praise of soup. Great eloquence and great fervor should be reserved for God. Soups should be presented with little fanfare. Otherwise, what do we have left to give to God? Of what efficacy is our persuasion, if superlatives are uttered regardless of whether the object be God or soup?

Advertising demands of its artists an augmented choice of colors and nuances to the utmost limit of their palettes and their skill. Dare to reserve a superlative for sacred things and how long would they last! If, in rare cases, an ad layout requires a simple graphic illustration or a "nice" picture, you can do this without ever having concerned yourselves with advertising.

THE CATHOLIC ELEMENTARY ART GUIDE

Catholic Art Association Education Committee 4380 Main St., Buffalo 21, N. Y.

Vol. III, No. 5 Elementary Department **DECEMBER 1950**

SYMBOLS FOR ADVENT

Nature's bright autumnal dress is now discarded for the sober robe of winter. Winter! The very word strikes a spark, enkindles burning embers, renews enthusiasm in eager anticipation of the season's highest feast, Christmas. Each year we desire to make *this* Christmas the very best. Then we are confronted with the problem: how can this be done? Holy Mother Church wisely teaches us during these four weeks of preparation; we cannot do better than to accept her lesson.

SUGGESTED PROCEDURES

PURPOSE: To orientate the children according to the mind of the Church; to help them develop the Advent spirit, so that they may be more fully prepared to participate in the joys of Christmas.

Lower grades: To the little ones, the thought of Christmas suggests a Christmas tree, twinkling lights, snow flakes and gifts. In the primary grades encourage these thoughts by showing their relationship to the coming of the Christ Child. Individual illustrations of trees may be made, or the entire class may plan a large Christmas tree to which each contributes a candle, toy or present. Each child should make something to decorate the tree and have that thing stand for some practice of virtue known to himself, an offering to the Christ Child. The making of the decoration with one's hands, physically, is true symbolism.

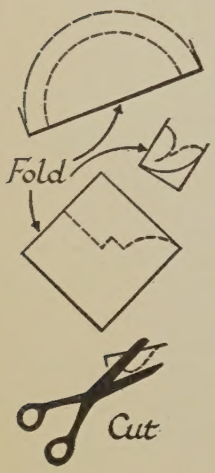
Such an illustration, either painted or made of cut paper, may serve as a Christmas decoration for a bulletin board, or the design may be drawn in colored chalk directly on the blackboard for classroom decoration.

Upper grades: A development of the sacred messages of the four Advent Sundays is appropriate for the upper grades. Since the subjects are many, it might prove helpful to divide the class into four groups, each group responsible for one poster. There will be work for all. First, each child should make a small sketch of the particular Advent Sunday of his choice. This being done, let the pupils compare sketches and combine what is best in each. Then one child may cut the symbols, others may make the letters, still others paste, etc. Let it be a poster contest not of individuals but of groups, not for prizes but for fostering the Advent spirit. Thus, such a project will deepen the community spirit, awaken interest in the Advent liturgy and develop personal responsibility.

Let us suppose that the poster is planned and the class has decided that the root of Jesse is to be the main theme. Jerusalem is to be silhouetted in the background.

SUGGESTED PROCEDURES: 1—The entire poster may be spattered. Spraying or spattering may be done with an ordinary fly spray purchased from any hardware store. Water color or powder paint may be poured into the jar attached to the spray gun. This jar will need to be cleaned and refilled for each new color. It is often possible to get interchangeable jars so that all the paint may be prepared in advance in separate jars and thus prevent delay.

It is necessary to thin this paint by adding water to it so that it will spray easily from the gun. Add a little water at a time to the paint jar, and then test



it by spraying. When all the little drops are more or less the same size and the same intensity, the paint is ready for use.

For spatter work, make a paper pattern of each part of the design which is to have a separate color. These paper patterns may be pinned or rubber cemented lightly in place to protect certain parts of the background paper from receiving paint during the process of spraying adjoining areas. For example, when spraying red paint, all areas of the poster which should receive a spatter of red should be left exposed. Paper patterns should block out the other areas so that they do not become soiled. Then, when spraying green or any other color, place paper patterns over the areas already sprayed to protect them.

When doing spatter work with the children for the first time, it may be helpful to make a tracing of the entire design on the background paper so that the children will have no difficulty in placing the paper patterns exactly where they should be.

2—Spatter work may be combined with cut paper. In the accompanying illustration, for example, the background areas in the design have been spattered with poster colors, and the lily, as well as the housetops of Jerusalem, have been cut from colored construction paper. These were pasted to the background paper after the spatter work was completed. By combining cut paper with spatter work, more forceful color combinations are possible. See *Art Guide,* Vol. II, No. 7, for the symbolism of color.

Symbols suggested in the liturgy: First Sunday of Advent. Both the Introit and the Offertory invite us to raise our minds to God. The dove ordinarily symbolizes the soul; the lamp may also be used. Advent is the herald of the Dawn, and the text of the Masses for Advent suggests fitting imagery for the background of the poster. St. Paul's exhortation, "It is now time for us to rise from sleep," (Epistle) may be suggested by the moon and the stars.

Second Sunday of Advent. What child is not stirred when he hears the strains of "A rose sprang up unheeded," or "Lo, how a rose e'er blooming." The rose is a symbol of Christ. The children may make an illustration of the first stanza of "The Root of Jesse."

Third Sunday of Advent. "Rejoice . . . for the Lord is nigh." (Introit) It is time for joy because the dawn is breaking. "Be nothing solicitous: but in everything, by prayer and supplication (incense), with thanksgiving (harp of praise), let your petitions be made known to God." (Epistle) Standing prepared as sentinels (burning lamps) on the threshold of Christmastide, we eagerly await a more complete participation in the "light of light."

Fourth Sunday of Advent. The climax is reached. With Isaias, the Advent Seer, we pray "Drop down dew, ye heavens from above, and let the clouds rain the just: let the earth be opened and bud forth a Savior." (Introit) The background may be depicted vividly: heavens, clouds, earth. Our Lady may be symbolized by a lily, for "Behold a virgin shall conceive and bear a son." (Communion) The Advent hymn, "Drop down dew" may offer inspiration. It would certainly be good if the children can sing or hum the song inspiring their work, for it creates a good mental setting for the work at hand.

For further illustrations, the "O" Antiphons supply a wealth of material.

The procedure developed in this issue of THE ART GUIDE *was contributed by Sister M. Hiltrudis, C.PP.S., St. Mary's Institute, O'Fallon, Missouri.*

THE CATHOLIC ELEMENTARY ART GUIDE

Catholic Art Association Education Committee 4380 Main St., Buffalo 21, N. Y.
Vol. III, No. 4 Elementary Department **NOVEMBER 1950**

Because children's unspoiled imagination keeps their drawings basically simple, strong and decorative;
because the majority of children will never become professional "artists;"
because all children will select, arrange and decorate objects;
because simple drawing helps them to understand better the facts studied in school and everyday life; and especially
because children are not aesthetes, but natural symbolists who want their designs to mean something,
it follows logically that the teacher's guidance will consist in helping the child: 1) to preserve the freshness and honesty of expression which comes from his still unspoiled imagination, 2) to make good use of his own simple alphabet of drawing, 3) to become more and more observant, 4) to select and arrange in an orderly fashion, and 5) to make his ornament the expression of important ideas in his own life.

DESIGNING A PAIR OF MITTENS

PURPOSE: The mittens exist to keep the hands warm and the ornament to make them more useful by identifying them with their owner and expressing other ideas. The design problem would consist in the choosing of a simple personal emblem, the adapting of this to the technique of embroidery, and actual embroidery. As far as possible the child should be encouraged to think of the embroidery as a functional part of the mitten making, not as something to be applied to already finished mittens for aesthetic reasons.

The emblems may be chosen in various ways: 1) in reference to the original meaning of the child's name, as a star for Stella, 2) in reference to the emblem of the patron saint, as keys for Peter, or 3) to a nickname or some purely personal interest, pun or joke, as a mouse for a child known as "Mousie." Here are a few examples from the first two classes:

Esther, Stella, Estelle, Natalie, Noel	a star
Cynthia, Diana, Selina, Phoebe	the moon
Irene (which in Greek means both peace and rainbow)	rainbow
Florence, Flora, Floretta	flowers
Margaret, Peggy, Madge, Margery, Daisy, Rita, Greta	daisy
Rose, Rhoda	rose
Lily, Lillian, Susan	lily
Daphne, Laura, Lawrence	laurel
Arnold	eagle
Philip	horse
Agnes, Inez, Rachel	lamb
Amy, Cora, Cordelia, Cordula	heart
Berenice (bringer of victory), Stephen	wreath
George (earth worker, farmer)	shovel
Rex, Regina, Basil	crown

"Me"

"My Angel"

Rose, Rhoda

Lily, Lillian, Susan

Lawrence
Daphne, Laura

Helen, Ellen, Helene

Attributes of saints or famous people:

St. Catherine	wheel	David	harp
Peter	keys	Helen, Ellen, Helene	cross
John	eagle	Daniel, Jerome, Mark	lion
George (Washington)	hatchet		

Borders: An ancient design element is the border, and this usually has taken a wave pattern. The ancients liked to distinguish between things that really are actually here and things that are not actual but only might be. They expressed this by saying that the real world floats in a sea of potentiality, like a solid floating island. In all sorts of artifacts this idea was expressed by the use of the undulating border. Oriental rugs often take the form of a wavy motive border and a field full of flowers and animals. As any human creation may be a symbol of Divine creation, an aquiform frame is appropriate for almost anything we like to decorate with it, whether it be a carved stone tablet, a frosted birthday cake or the cuff of a mitten.

MATERIALS: 1) wool, flannel, Canton flannel, felt, an old sweater or coat; 2) needles and yarn or embroidery thread.

PROCEDURE

Mitten pattern and sewing line

PROCEDURE: In planning the pattern, consider the size and shape of the hand to be fitted. Trace a pattern on paper around the hand, and then draw another line about one-half inch outside the first. This is the sewing line. Be sure to make the cuff wide enough for the hand to slip in easily. Close the hand and measure its widest part; this should be the width of the cuff throughout.

Each child should: 1) choose for himself an emblem or proprietary symbol; 2) make a drawing which relates it to the mitten it is to adorn, being sure to get it sufficiently large and bold so that it will be legible at a distance and have scale with the body as a whole; 3) decide how this is to be translated into terms of stitches made of available yarns; 4) transfer the design to the mittens and embroider them; and 5) sew the front and back of the mitten together. This may be done by using back stitch on the wrong side. Cut off surplus material to ¼ inch of seam just made. Overcast. The edge of the cuff may be finished with the blanket stitch.

Peggy

John

Esther

Irene

The following procedure is offered as a method for enlarging the children's design vocabulary preliminary to making original designs for their present needs. Besides making a design for mittens, these might include making designs for booklet covers, party hats, paper plates for various occasions, greeting cards and envelopes, aprons, scarfs, etc.

A SIMPLE ALPHABET OF SHAPES & LINES

circle square triangle vertical horizontal oblique curve

Variations of the

- circle
  - egg
  - hot dog
  - half moon
- square
  - rectangle
  - lozenge
  - diamond
- triangle
  - rt. triangle
  - tent

Combinations of lines

- embattled
- zig-zag
- engrailed
- wave
- dove tail
- fret
- saw tooth
- spirals, etc.

Exercises often contribute to the solution of a particular design problem. The following may be done by older children in sketch books. Those marked with an asterisk may be used or adapted for the lower grades. It is not advisable to use the others with very young children, for they have their own way of working. Most of these exercises may be carried on as class problems at the blackboard, or as games, before each child is encouraged to work individually. Copying should not be allowed.

1) Draw the basic shapes and lines with bold, steady strokes. Arrange them well to fit the space of the paper you are using.

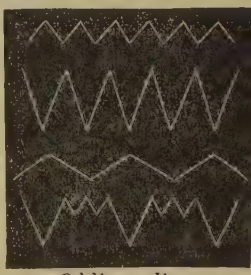
*2) Here are four different ways of repeating the oblique line in rows: Can you think of more ways?

*3) Arrange the motif ⌒ in five rows of different repeats.

*4) Arrange five rows of different repeats using only the horizontal and vertical lines. These need not be connected.

*5) Arrange four rows of borders using two colors in each. Use any combination of lines and shapes repeated.

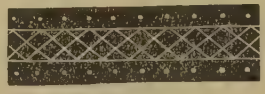
6) Arrange a page of motifs or repeats found in decorations on dresses, dishes, furniture, books, neckties, or any other articles. Label each. Here are some examples:



Oblique line patterns

celotex ceiling

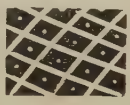
Symbols in church decoration



dress material

7) Copy and label motifs or repeat patterns you find in your history, geography, science or religion research. The following are examples found at the Toledo Museum of Art, Toledo, Ohio:

Motifs from Russian plate



Motif from illumination of XIV century French manuscript

Decoration on Egyptian vase

8) Now make a design for your own particular need, whatever it may be. If you remember the designs you have studied, you will easily choose the ones most helpful to you now.

The procedure developed in this issue of THE ART GUIDE *was contributed by Sister M. Joanne, S.N.D., 1111 West Bancroft Street, Toledo, Ohio.*

The Elementary School Exhibition of the Catholic Art Association is composed of representative work of grade school children from different schools in various parts of the country. It includes illustrations in several media, murals, embroidery, weaving, posters, etc. The Exhibition may be obtained by writing to Rev. Cloud Meinberg, O.S.B., Exhibition Chairman, St. John's Abbey, Collegeville, Minnesota. It may be borrowed for a three week period for $5.00.

We are anxious to add to this Exhibition samples of children's work which will illustrate techniques suggested in the 1950-1951 issues of *The Art Guide.* Will you kindly send us two or three samples of children's work from each project you have carried on this year? All work which is submitted for consideration should be mounted or matted and the following information should be clearly marked on each piece: 1) the name of the pupil, 2) his age, 3) his grade in school, 4) the name of the teacher, and 5) the name of the school. All entries should be sent to Sister M. Patrice, F.S.P.A., 815 So. Ninth Street, La Crosse, Wisconsin.

Each entry will be acknowledged, but none will be returned. All schools which have submitted work for the Exhibition will be listed in the September 1951 issue of *The Art Guide.*

THE CATHOLIC ELEMENTARY ART GUIDE

Catholic Art Association Education Committee 4380 Main St., Buffalo 21, N. Y.

Vol. III, No. 2 Elementary Department **SEPTEMBER 1950**

CLAY MODELING

Clay modeling is an ancient art. Remnants of fire-baked clay ware are found in widely distributed areas, and trace the efforts of primitive man in prehistoric times to devise domestic utensils. Our own American Indians have produced earthenware of unsurpassed excellence in modeling and decoration.

The educational value of clay modeling may be described in terms of muscular coördination, artistic appreciation, techniques acquired, mechanical judgments developed, and the knowledge of the suitability of materials for a given project.

Furthermore, clay modeling has always been a very rich symbol. God made Adam out of clay; Adam's children, in turn, make figures and other things out of clay. The key idea lies in the plasticity of the clay to the artist's hand. We want to be what the Master Artist wants us to be. And just as the clay acquires a greater perfection and usefulness when it is fired in a kiln, so, too, the fires of Purgatory harden us, as it were, and prepare us for our final use as something higher than the original clay, which, until it has been through the kiln, may always be spoiled by water. Once fired, it is fit for its predestined use, and can never again be melted.

TECHNIQUE

PURPOSE: To make clay figures and objects for gifts, for sand table projects or for dioramas.

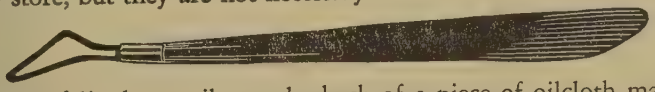
MATERIALS: Since many teachers may not have access to a kiln or oven, the suggestions offered here may be carried out in an ordinary classroom.

Primary grades: plasticine. This is a mixture of clay and oil. It will not harden and can be worked indefinitely.

Intermediate and upper grades: a self-hardening clay such as Mexican Pottery Clay. This is a powdered clay to be mixed with water. Moist clays, such as Amaco, Marblex and Model Light need no preparation, but are ready for use as soon as the clay is taken from the can. If a good quality can be obtained, there is great value in digging clay right out of the earth where God put it. It can be prepared for use by being sifted through a fine mesh screen.

All moist clay, except plasticine, should be kept in a covered crock or tin when not in use, to prevent drying out.

Fingers are very good modeling tools. As an aid to them, tongue depressors, orange-wood manicure sticks, toothpicks, lolly-pop sticks, pocket knives and rulers may be used. Regular modeling tools may be purchased from an art supply store, but they are not necessary.



A clay modeling tool

A piece of linoleum, tile, or the back of a piece of oilcloth may be used as a working base for the clay. If self-hardening clay is used, a small water jar and a cloth will be necessary to keep the clay moist.

PROCEDURE: The best preparation for a lesson in clay modeling is to experiment with handling clay yourself. Roll out a lump of clay, cut it, shape it.

Be sure the clay is at the right working consistency. It should be free of lumps and moist, so that it can be kneaded easily. The clay should be of a putty-like consistency and should neither stick to the fingers nor crack when molded. If the clay is stiff, add water to soften it. If it is sticky, allow it to remain uncovered for several hours so that excess moisture may evaporate from it.

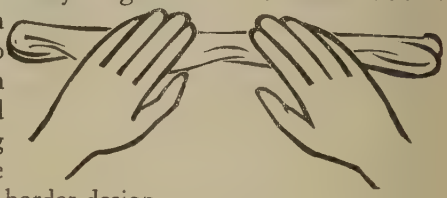
A grass hut, a tree and an elephant for a missionary village in clay

1—Discuss the topic the children have chosen to interpret or the specific objects they plan to make. *Suggested subject matter:* a) objects for gifts: paper weights, tea tiles, ash trays, envelope holders, party favors, etc.; b) scenes correlated with social studies: pyramids, igloos, missionary villages, our town; c) scenes of seasonal activities: playground, ice skating, circus, etc.

2—If each child chooses an individual problem, well and good, but if a class project is decided upon, further discussion and planning will be necessary so that all parts of the project will be developed, and no one part unnecessarily duplicated. For example, if a missionary village is to be made, some pupils may choose to do figures of the natives, others may model huts, and others trees or animals. It is good to ask for suggestions, and, as they are offered, list them on the blackboard. In this way each child can volunteer to make something which interests him in some special way.

A clay ball may be pressed into shape

3—Let the children experiment with clay to "get the feel" of their medium. The teacher should show the children that clay can be pushed and pulled into shape, rolled out smooth or cut with tools. Two pieces of clay can be joined by moistening both ends and rubbing them firmly together. The clay can be marked with the finger nail to create a border design.



First attempts are only experiments and do not have to be kept. If the children want to roll up the clay and start again, they are free to do so. Many minor tragedies will be avoided if the children are reminded to: 1—keep the modeling fairly solid. Thin projecting parts will crack and break off when the clay is dry. Beware of animals such as horses, cows, etc. with large bodies and thin legs. 2—Keep the forms simple and avoid unnecessary details. Show the children very simple primitive modeling such as Zuni rain gods, early Greek figures, etc., both to show the clayey-ness of the handling and to encourage them by seeing that grown-ups regard such works as good, or even important and beautiful.

Keep the modeling fairly solid

4—After one or two trial modelings, each child should be allowed to begin the desired object. If it satisfies him and if he has reached a desirable degree of achievement, the clay can be allowed to harden. Self-hardening clay may be painted with tempera or poster colors. Several coats of shellac will give a glossy, waterproof finish.

Wrong: The thin projecting parts have no solidity, dry too fast and crack off

5—In a group project, those who complete their work first may be allowed to plan and execute the setting or background for the clay figures. A display case for three-dimensional work is a valuable adjunct to a school bulletin board. For classroom display, a few shelves in a book case will do. A re-claimed orange crate, suitably painted, may also serve as an exhibition case.

The procedure developed in this issue of THE ART GUIDE *was contributed by Sister Rose Teresa, 7500 West Avenue, Melrose Park, Philadelphia 26, Pa.*

THE CATHOLIC ELEMENTARY ART GUIDE

Catholic Art Association Education Committee 4380 Main St., Buffalo 21, N. Y.

Vol. III, No. 3 Elementary Department **OCTOBER 1950**

AUTUMN LEAVES IN BEGINNING DESIGN

By stressing technical or decorative aspects of design, the sense of freedom and security needed by young children in their approach to new problems in art is often destroyed. At the beginning of the year it is particularly important that the children start with fresh vigor to attack their art problems with zest and spontaneity.

PROCEDURE

PURPOSE: A growing sensitivity toward the general or particular aspects of design through the use of autumn leaves, is purpose enough for some lessons. When this is achieved, experience in applying this knowledge may be provided by carrying out some of the following suggested projects: scrapbook of autumn leaves, book jacket designs, all-over patterns for science booklet covers, gift wrapping paper, blackboard border designs in chalk, etc.

MATERIALS: 9 x 12 or 12 x 18 manila, white drawing or news print paper. Crayons, ink, paint or cut paper may be used.

PROCEDURE: It is comparatively easy at this time of year to promote discussion about shapes and sizes of autumn leaves as well as their changing hues. The children can be encouraged to collect beautiful leaves which are distinctive in size, shape and color. These can be carefully placed between two sheets of waxed paper and put under pressure for two or three days until the leaves are thoroughly dry. Waxed paper prevents moisture from the leaf from staining the surface on which the leaves are placed. These prepared leaves may then be laid within the pages of a discarded magazine, and heavy books or bricks may be put on top to exert pressure by their weight.

When the leaves are pressed and thoroughly dry, they may be used in a number of ways:

1—A leaf of each different kind may be mounted with rubber cement on a separate sheet of white construction paper. Simple border designs or margins may be used to decorate the mounting paper. The entire set of mounted leaves may then be appropriately labeled and bound together in scrapbook form.

2—The leaves may be used to make pleasing arrangements of different colors, sizes, or shapes of leaves within a given area: 9 x 12 or 12 x 18 paper. When a satisfactory arrangement has been achieved, the leaves may be cemented in place. The results of such a group project may well be used for a border display in the classroom or on a school bulletin board.

3—The leaves sometimes become an inspiration for drawing or painting leaf designs. More complete suggestions are given for this aspect of leaf designing because such factors as size, shape, color and quantity of leaves are under the control of each child's imagination, and he has, therefore, greater freedom to explore design possibilities.

In the lower grades, it might be well to begin such a problem by discussing ways of filling the space properly: a) by arranging the leaves in pleasing groups on a branch, b) by making them radiate from a center, and c)

by arranging rows of alternating shapes placed either diagonally or straight across the paper. Some preliminary studies may be made by the children until suitable arrangements suggest themselves.

Overlapping leaf forms with textured areas

Children of the intermediate grades often prefer arrangements where the leaves overlap each other, thus making all-over designs or patterned arrangements of other sorts. It might be well for the teacher to show several ways that units of any sort may be arranged satisfactorily within a given area.

a) Simple repeat pattern. Similar leaves may form a continuous border or fill an entire space in an orderly way.

b) Alternating pattern. In a border design, a large, plain leaf may alternate with a small brightly colored one.

c) All-over pattern. The surface of the paper may be divided into rectangles and the leaf unit repeated in each one.

d) Variations of all-over pattern. A unit may be repeated in every other space; alternate units may be repeated; the units may be placed diagonally on the paper; a colored square may alternate with a leaf pattern, etc.

An all-over pattern of alternating leaves

Children in the upper grades also like to use overlapping forms. Often they become interested in planning backgrounds of color, line or texture to enhance simple arrangements.

Teachers might suggest further design possibilities to the children. Have them look at many maple leaves, for example, and then draw a leaf that seems to show the essence of the maple leaf,—not an average of its appearance as much as an analysis of its particular geometric form. Or, draw a pentagon and show how the leaf is based on it. The same might be done with oak, elm or any other kind of leaf. Who can discover the pattern that will enable him to draw a hundred different maple leaves without copying? That is what God does. He sets up a formula, and then makes millions of individual leaves on that formula. The same holds true for snowflakes, flies, minnows, sparrows, or, for that matter, people.

The basic form of the maple leaf

These lessons in designing with real leaves can bear repetition with further guided growth from week to week in the fall, and also from year to year. It is interesting to notice how the children learn to recognize better ways of handling these simple motifs. They quickly become "corner shy" when they see their trite "corner-center" arrangements near other designs more satisfactorily arranged.

A "corner-center" arrangement of leaves

There is danger, however, that repeated lessons may be lacking in purpose. None should be repeated which does not take the children one step beyond understandings developed in a previous lesson. In one lesson stress fine feeling for arrangement, in another overlapping areas which create new shapes and rhythms, in another blending of colors in background areas, and so on. Arrangements and color effects will be as varied as the pupils are many, and as interesting as the personalities of the individuals who made them.

The procedure developed in this issue of THE ART GUIDE *was contributed by Sister Marie Pierre, 355 Marshall Avenue, St. Paul 2, Minnesota*

Any draughtsman should be able to do it. As an advertising-artist, however, your talents are "for hire" and your capacity for idolatry is placed at the service of every golden calf.

As an advertising-artist you are asked to be a liar. It is best to decline. This is much easier to do if you have not attended classes in advertising.

Ed Willock
New York City

2

Your request has caused us some consternation, and Gil's immediate reaction was that he could not possibly contribute any material or opinion to the C. A. A. on this question. For the past several years, a great part of his commercial work has been calendar subjects—girls scantily dressed and strictly on the risqué side. Obviously any article by him would be inappropriate for your particular periodical.

The question which is under debate, however, posed a problem which we discussed with a group of our artist friends (Catholic and Protestant) and none of us seemed able to determine whether this question had been actually presented by the Church or whether you artists yourselves have created it.

Our friends, without exception, feel that to be able to pursue their own creative careers, and still make a living from them, is just about the most fortunate situation that can exist for them.

Advertising art has taken the great percentage of artists out of the realm of the Bohemian eccentric and given them a position in the world of professional men. Don't you feel that this situation is preferable to the circumstances which existed for all but a chosen few, before advertising art came into its own?

The artist hitherto was forced into an occupation he hated, thereby completely thwarting his ability for expression; whereas now, though his finished art may sometimes be a compromise, he is at least using his talent for his livelihood.

Finally, these artists feel that the moral issue which you mention, exists no more in their field than in any other field of competitive business.

I feel I have voiced the composite opinion of ten or twelve of the leading commercial illustrators in the country. They all do fine work in their own fields, not to mention the excellent "fine art" work which they, without exception, pursue also. Their homes are hung with their own landscapes and portraits, and several have had their own "one man shows" in Chicago and New York.

Without their commercial art careers, I would venture to say that none of these men or women would have had the heart or the ability to continue his painting efforts. Nor do any of them feel that they have cheapened themselves or their art by commercializing on their natural talent.

We are both sorry that we could be of so little help to you and also that we have not a recording of the discussion your question brought forth. You would have enjoyed it.

Janet C. Elvgren
Chicago, Illinois

3

At present, we have managed to eliminate advertising from our art courses. It was more a matter of indirection than positive denouncing. You will find below a copy of an article in our campus art paper *Leaves in the Woods.* It was prepared by the students themselves and shows pretty well how they talked themselves out of even wanting a course in advertising.

Sister Esther, S.P.
St. Mary-of-the-Woods, Indiana

IS ART GOING TO THE DEVIL?

An imaginary conversation between St. Peter and St. Michael; Michael is reporting on the state of the Kingdom.

MICHAEL: Last week there was an art discussion meeting at St. Mary-of-the-Woods. It was so interesting, I stayed the whole time. The first thing the girls did at this meeting was size up the general situation. Then they looked for the brains behind all this movement to exclude God from his own creation.

PETER: What did they find out?

MICHAEL: They decided to investigate the devil as a suspicious character, since he specializes in that sort of thing. I took these notes from Sally Quinn's talk. She pointed out that the devil can take even the most innocent things and turn them to evil account. There are exceptions, of course, but most modern painting is either empty, futile, escapist, or else geared to promote the evil use of good things.

PETER: Same old game. He's been playing it for centuries.

MICHAEL: When Sally finished, Vivien Sindelar took over. She's been reading *Screwtape Letters* by C. S. Lewis, and found some pretty good tips. Screwtape, you know is an experienced devil in hell, writing to his green nephew, Wormwood, who is working on earth and having trouble with his "patient."

PETER: Sounds frivolous to me.

MICHAEL: The tone is light but the content is O. K. Screwtape advises Wormwood to use every little insignificant thing to make people hurt one another, make them suspicious, keep them from praying, make them want things they don't need, form false ideas of value, think dangerous things good, etc. It all helps in catching the unsuspecting "patient."

PETER: Very true.

MICHAEL: Mary Dunn cut in before Vivien was through. She had some examples of how these instructions are carried out. One ad used a picture of the Royal Canadian Mounties to sell whiskey!

PETER: What! After all the trouble the Mounties had with the Indians and their "fire-water." That's gall.

MICHAEL: Very subtle, too. Instead of letting you think of ruined homes and broken lives of alcoholics they give you the glamor of the Mounties to tickle your imagination. And they call it modern advertising psychology!

PETER: But there really is no connection. It sets up a false association of ideas: courage, security, adventure, with strong liquor —no regard for facts.

MICHAEL: "Russian truth" maybe. Not our brand. Mary cited St. Ignatius. In his *Spiritual Exercises* he says that the devil works on man in most subtle and unexpected ways. He knows that man's weakest points fall into three categories: the desire for riches, ambition, and pride. It is through these he does his best work. He glamorizes wealth and makes us feel that riches bring the greatest happiness. To the innocent soul he offers subtle twists to fire the imagination. To the continual sinner he plays up crime and brings the charms of voluptuousness and all the pleasures of the senses before his eyes.

We don't have to look very far to see the way modern art and advertising serve his purposes. We are so used to seeing immoral, sensuous and suggestive pictures spread across our magazines, newspapers, and theaters that the modern man now feels that, if the picture sells and is a means of gaining material returns, it is *good.* This is exactly what the devil wants. St. Ignatius warns us to be on our guard and always examine these tricks and escape the trap.

PETER: That's good. I wondered why they hadn't gone to authentic sources for their information.

MICHAEL: There was a lot more discussion of examples. Some of the audience didn't see the real trouble with modern advertising art till Emma Lou Blair quoted a prominent advertising director: "Our business is to make people want and buy things they don't need and can't afford." The chief aim of the advertiser is to find out where there are "spendable" dollars and

how to get them into his own pocket. The souls of men don't matter a hang!

PETER: But people don't see that. They prefer to be led along by the nose. And the devil knows it!

MICHAEL: Well, that was the gist of the discussion. They projected pictures on the screen and ended with the question: "Is modern art more conductive to evil than the older type of work?" or put in other words: "Must we be old-fashioned to escape the devil?" That will be threshed out later.

4

The question of advertising art for Catholic art students involves many specific elements, not to mention a time element. So, in discussing the question, one can approach it only from the standpoint of present conditions; yet, at the same time, one must also be ready to make adjustments for unforseen changes in the distant future. We should consider the most important advantages and difficulties in order to clarify the rôle of the trained and thinking artist and what he can do.

It is obvious that our manner of living and our ways of thinking concerning religion, politics, culture and materialistic life in general are all reflected in advertising. And, since the bulk of our population is accustomed to thinking and living in terms of materialistic well-being, advertising in turn exerts a tremendous influence on our lives. In advertising we have a powerful tool.

The artist's relationship to advertising is a close one. He determines to a large extent the "look" of all our printed matter, and, in so doing, exercises a legitimate craft which in itself can be justified as a purposeful work done in honesty, both moral and with respect to materials. He is in every sense a maker and, if allowed to practise his art with the same intellectual freedom a cabinetmaker enjoys, he is a giant in educational, cultural and spiritual well-being.

Unfortunately, however, the artist has become a tool of the merchant rather than a free maker employing all the knowledge of his profession. Advertising psychology makes known the main entrances to a reader's mind—a valuable information beyond a doubt, but, when used without care or discretion, quite harmful knowledge. Harmful? Why? First, the artist is torn between correct application of his art and an over-active interest in selling, which leads to a compromise of principles and renders him not a complete artist nor a complete salesman. Secondly, if we can state it clearly, a person of normal intelligence can grasp an idea without our having to stoop to the level of an eight year old. It is not necessary to describe here the character of some selling campaigns.

Discouraging as this may seem, a partial compensation is to be found in the work of many prominent Americans and Europeans in their contributions of merit to advertising art. In our economic system, manufacturing and selling will go on; but in recent years farsighted firms have improved the quality of construction and design of many things—from houses to ceramics for the table. Thus, more functional and better conceived objects have been made available, and these will provide spiritual and intellectual enrichment for our lives. Assisting in the distribution of well-made and useful objects are artists—A. M. Cassandre, Alvin Lustig, Paul Rand and McKnight-Kuffer, to name only a few—doing their best by applying their knowledge and abilities. These artists are exploring in new directions in the visual arts. Standards are being elevated through a desire to expand an understanding of all of the arts and to work *with*, not as a slave to, selling.

The Catholic student of art is entitled to a living wage as a reward for a job well done. He should not be barred from the

application of his art to industry and commerce, but he should be well schooled in sound basic principles of making, in true values of his craft and especially in honesty toward his materials. It is not likely that in the next hundred years drastic changes will take place in the secular world, but the influence of one individual plus other individuals will eventually combine to exert a greater force for good in the field of advertising.

It is, therefore, most important that the Catholic artist be not discouraged from entering actively into advertising art. He is, or should be educated to be, a conscientious worker in applied arts, who, even in the event of aesthetic or philosophical opposition, will continue to work honestly, carefully, and with sufficient faith in himself and his principles to maintain his equilibrium in the commercial world.

An artist must be positive if his work is to prove useful. He must, furthermore, think in a positive way to see clearly in his chosen field. With a clear mind, a code of ethics or principles, and true technical know-how, he is well equipped to add what he can to raising standards in his profession.

Donald K. Skoro
Minneapolis, Minnesota

5

My opinion of advertising classes—and this opinion is shared by the only Catholic teacher of such classes with whom I am acquainted—is that they are almost always *in motive,* and sometimes *in technique,* even worse than your second question here implies.

Neither in aims nor methods is this art, as now practised, morally justifiable. For, advertising men to the contrary notwithstanding, the principal *use* of advertising today is that of taking business away from your competitors or preventing them from taking business away from you. The Ford Company, for instance, did not consider running an advertising campaign until it began to "feel the competition."

And the principal *methods* used today are those of hypnotically arousing the sense of an "instinctive" need and of making an appeal to one or more passions (principally pride, avarice, and lust), thus inciting the "prospect" to act impulsively, without rational (human) deliberation. As I show my own classes in Rhetoric, contemporary advertisers use—and I mean this literally—the methods of the hypnotist in such a way as actually to train "prospects" in susceptibility to avarice, intemperance, lust, etc. So that the modern advertisement is usually nothing more nor less than a hypnotically staged temptation for assuring the impulsive buying of one company's product at an unnecessarily high price, rather than another company's.

But,—and this is an extremely important point for us to keep in mind here—if man can be "hypnotized" into taking impulsive, passionate action, he also needs, because of original and actual sin, to be "hypnotized" into taking rational, enthusiastic action. So far as I can determine, there is no *principle* of design or persuasion that is now being used illegitimately in advertising which cannot be used legitimately.

The only thing that justifies a Catholic, such as my friend, in going into the teaching of advertising, or a Catholic student in taking a course in advertising, is that we are commanded to bring *all* things to a head in Christ—even advertising. Here is one of the ways in which we must make friends with the mammon of iniquity.

We must learn to fight the abuses of advertising, then, by mastering the correct uses of it. Specifically, if, because of his fallen nature, a "prospect" needs something more than a syllogism to make him do what our Lord would want him to do, for the motives that our Lord would sanction, then, obviously, we must master all

the extra-syllogistic, as well as the syllogistic, methods of persuasion necessary for getting him to do that thing.

We must learn to use the arts of catching attention, awakening desire, inciting to action, etc., *rightly*—through knowing both the technically sound and the morally sound use of them; in the same way in which a Catholic psychiatrist must learn to use rightly certain other arts that in origin and development are no less secular than these. As a teacher of Rhetoric, I can testify that most courses in this subject, and, I think, *all* courses in Apologetics, would benefit greatly by a taking-up-into-themselves of the sound *principles*—not the motives or the practices—of advertising. A true Thomist, who can give even the devil his due, can, from these principles, learn much about the art of persuasion. For men must be persuaded not as if they were pure intellects capable of being roused to action by a mere syllogism; nor on the other hand, as if they were less than brutes whose instincts and passions are to be trapped by verbal and pictorial lures into impulsive action; but as men, at once sensory, impulsive, intellectual, voluntary, and spiritual, who must always be dealt with as the paradoxical perverse composites they are.

Moreover, until the ideal Christian commonwealth is actually established, Catholics will need to know how to use advertising (as they might not have to use it otherwise) simply to offset the illegitimate use of it by their fellow-business men. Catholics have no right to use advertising technique *aggressively;* but they have, in my opinion, often a duty to make an ethical use of it (as in the recent campaign in Italy against Communism) *defensively.*

In short, then, we face the hard exigency here of determining (and mastering) what are the pure means of commercial persuasion when we are dealing with man, not as a mere animal, on the one hand, nor as an angel, on the other, but as man.

At the very least, we are obligated to master the pure use of advertising technique, if only to offset the impure.

John Julian Ryan
Cambridge, Massachusetts

6

By the exercise of the virtue of art, men are enabled to make necessary things with due regard for their genuineness, utility and beauty. As *artist* the normal producer acts for the good of the work to be done, while as *man* he works ultimately to serve God and more immediately to serve his neighbor. Art is thus a sacred activity, and the normal and traditional means of production. Being itself normal and good its results tend to be productive of order and happiness.

During the past century, however, men have developed another system of production, and this is called the industrial system. The industrialist works primarily for a profit, and profit is a legitimate secondary motive. Profit is abnormal as an end only when, as here, it is substituted for the primary one: the good of the work to be done and the service of God and neighbor. This reversal of values, this primacy of the secondary, is the characteristic note of secularism in all its manifestations. Industrialism is thus a secular means of production. Because it is essentially abnormal, its practise results in many evils. Among these are: a decrease in the quality of things made, the making of many unnecessary kinds of things, unemployment and other economic disorders that lessen buying power, and the multiplication of commodities beyond the point where material needs are satisfied.

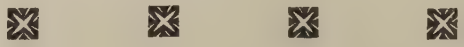
Thus the results of the industrial system are: over-production, poor quality production, irrational production and low purchasing power. These together present the industrialist with an acute sales problem—at least in a society where there is still competition between rival producers. One

of the chief means of meeting the sales problem is advertising. By the use of the techniques of advertising, in the accepted sense of the word, the businessman can persuade men to buy what they cannot afford and may not want either because of its low quality or its essential uselessness. And he can persuade them to buy from him rather than from his rivals. By means of advertising he can achieve his end, which is profit, but he has to be willing, if necessary, to sacrifice the good of the work and the service of God and man. Advertising is an ingenious device to circumvent the disappointing results of an essentially flawed system of producing things.

If the foregoing argument is as sound as it seems, what must be our attitude as Catholics to the teaching of the techniques of advertising business in Catholic schools? To this writer it would seem more congruent with our laborious journey toward the City of God, to avoid as far as possible both advertising and the industrial system of which it is an adjunct, and to turn our attention to learn to produce necessary things by the normal and traditional means, that is, by strengthening in ourselves, as far as we can, the virtue of art.

In Uncle Remus's famous tale, it was not Br'er Rabbit's task to admire the sculptural niceties of his Tar Baby, but to free himself at all costs from her deadly embrace.

Graham Carey
Fair Haven, Vermont



A CONVERSATION ON PAINTING

On the next five pages we reproduce, with the permission of the author and the publishers, a passage from *The Great Divorce* of C. S. Lewis, (MacMillan Company, copyright 1946, New York) written out and ornamented by his friend and fellow countryman, Thomas Derrick.

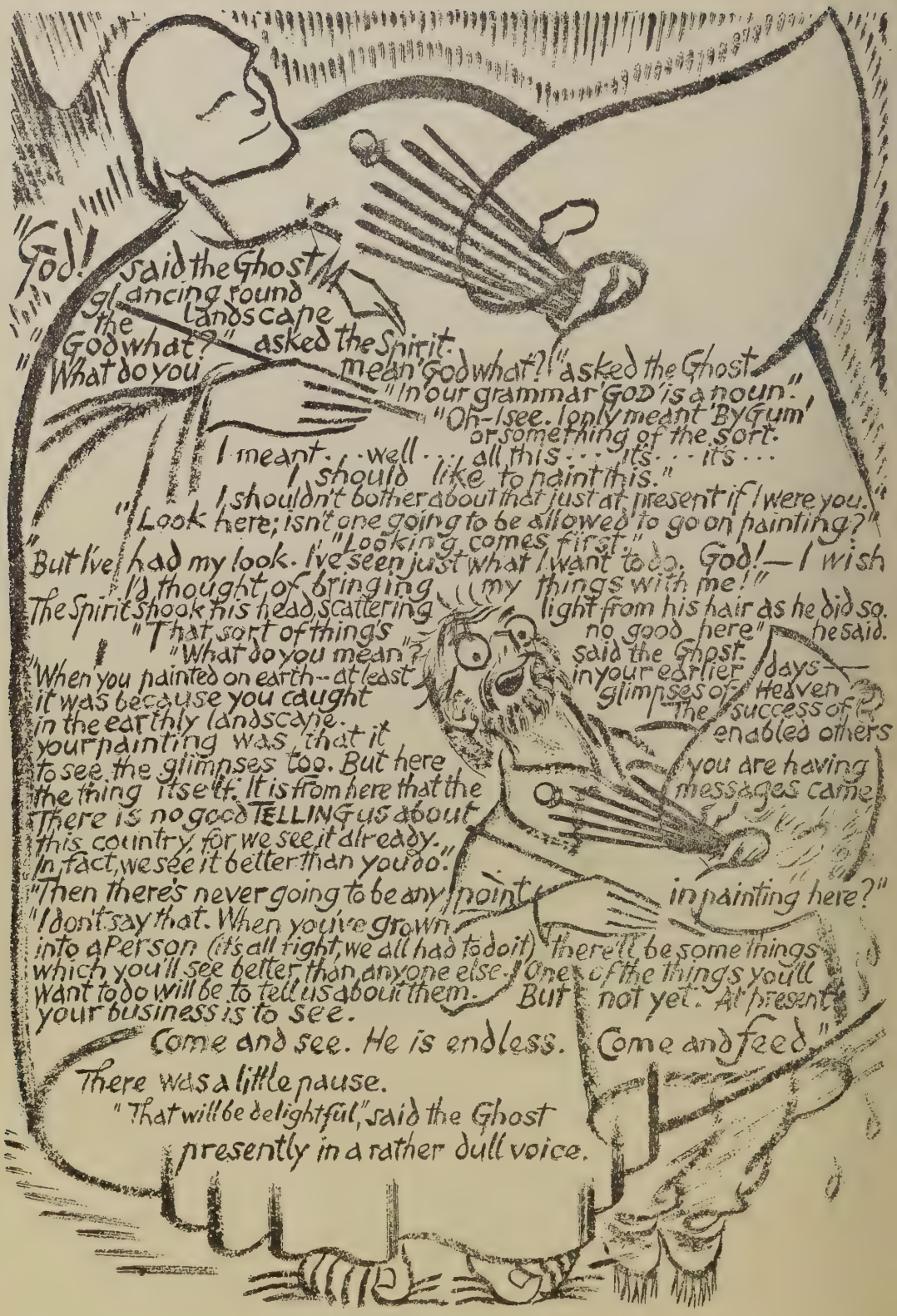
Mr. Lewis is best known in this country as the author of *The Screwtape Letters,* but in England he has a large and enthusiastic following as a popular defender of tradition and the Christian Religion. The *Pilgrim's Re-gress, Out of the Silent Planet, Perelandra,* and *The Great Divorce* are among his fictional treatments of philosophical, religious and moral themes.

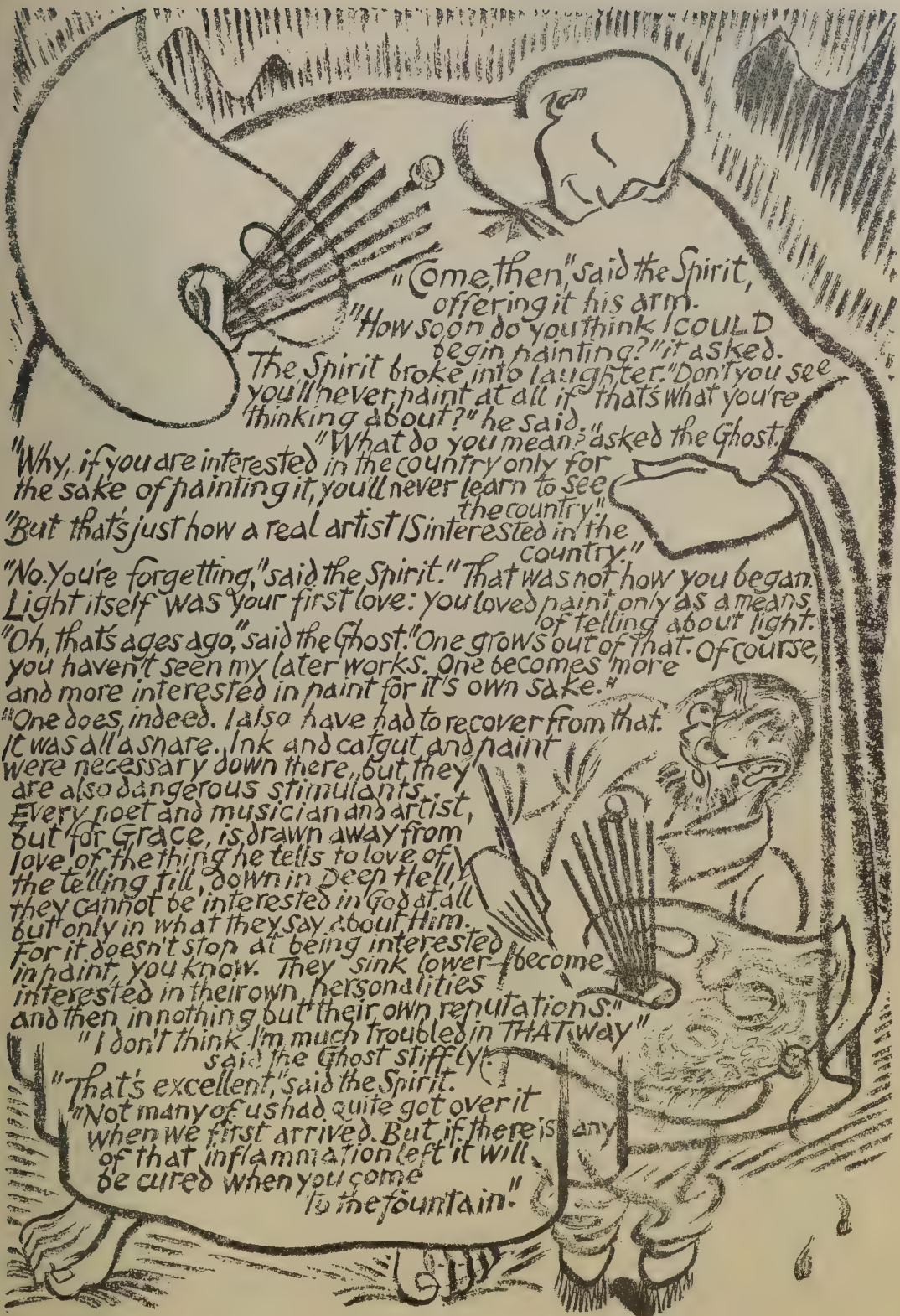
The Great Divorce is the opposition between good and evil, heaven and hell. The book consists mainly of conversation between lost and saved souls, in this case between two spirits each of whom was a painter when on earth.

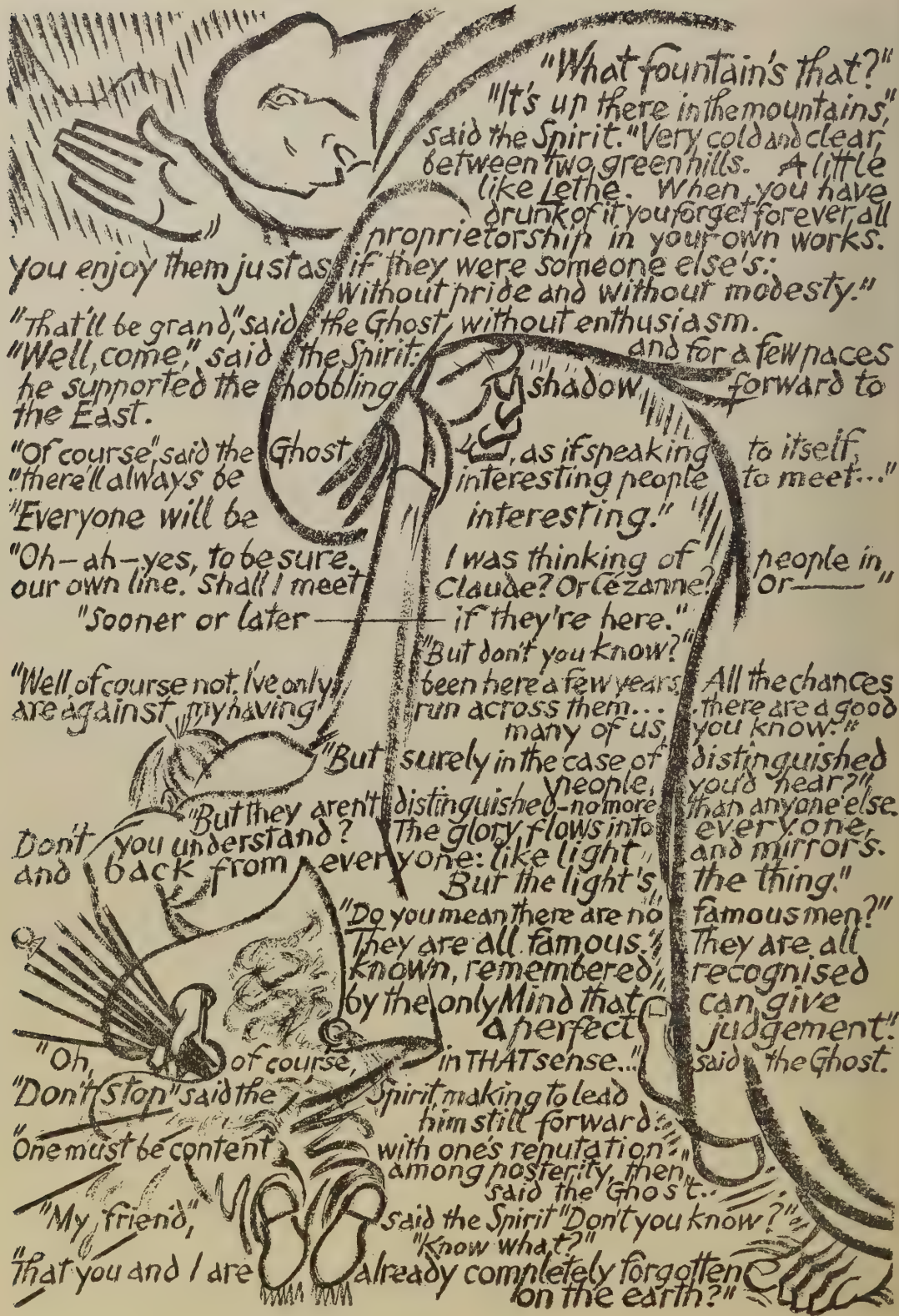
Mr. Derrick has been called the last of England's traditional painters. He was a pupil of Lethaby and Edward Johnson, and friend of Chesterton and Hillaire Belloc. His drawings have been one of the principal ornaments of the General Traveling Exhibition from its earliest days, and so to most of us he needs no introduction. One critic has said that in his best work, his mastery of the brush is unrivalled by any contemporary draughtsman of the Western culture.

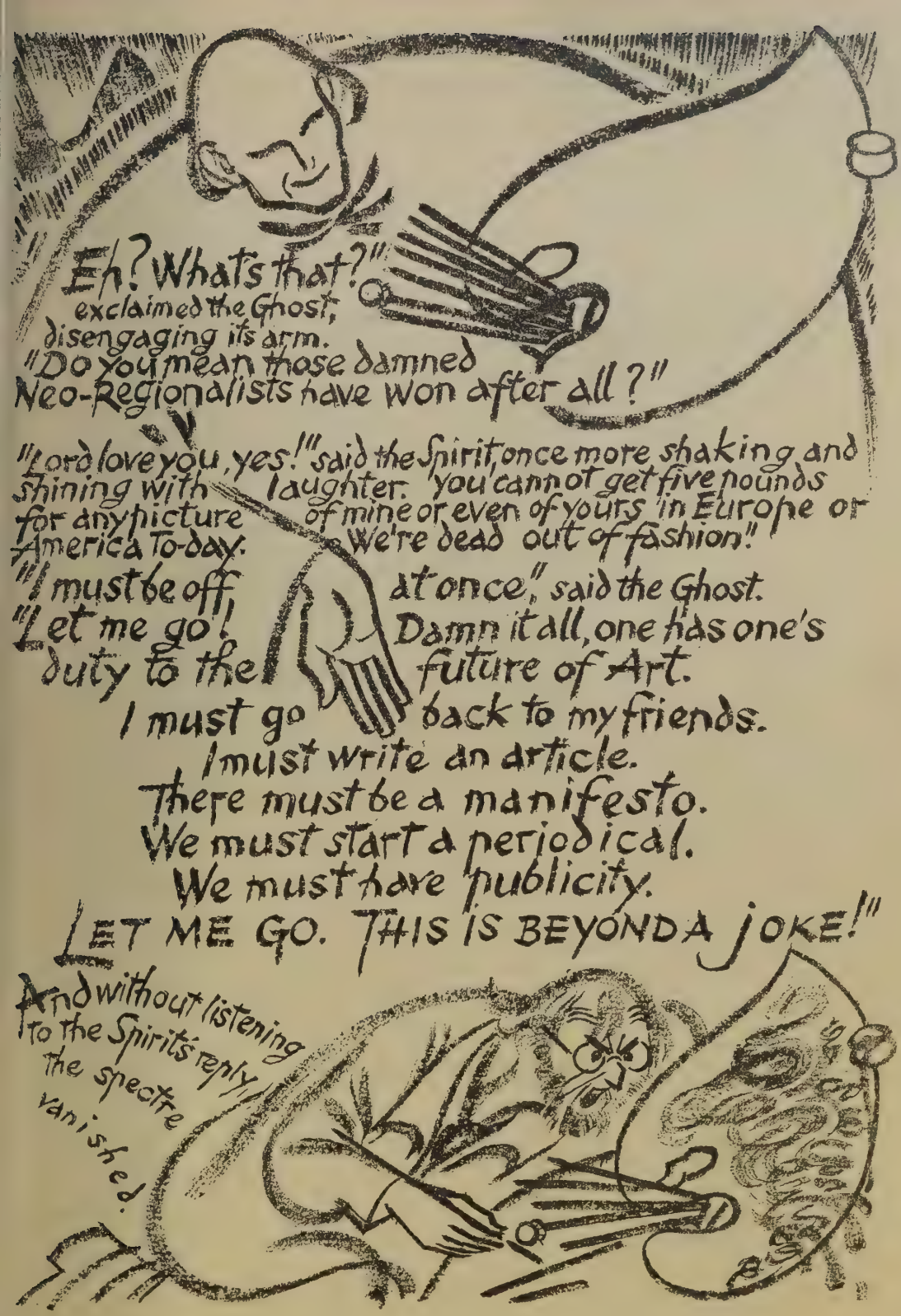
So it is no empty phrase to say that we are privileged to publish the result of such a collaboration. The literary skill and wisdom of Mr. Lewis is matched here with his friend's dexterity and humor. We hope that our readers will read the whole of this little book from which these pages are quoted. Without this, many of the details of the drawings cannot be fully appreciated. We thank Mr. Derrick heartily for making it possible for us to publish this memorial of his recent visit to our country.

WHISHT, now!
said my Teacher suddenly
We were standing close to some bushes and beyond them I saw one of the solid People, and a Ghost who had apparently just that moment met.
The outlines of the Ghost looked vaguely familiar but I soon realised that what I had seen on earth was not the man himself but photographs of him in the papers.
He had been a famous artist.


"God!" said the Ghost glancing round the landscape.
"God what?" asked the Spirit. "What do you mean 'God what?'"
"In our grammar 'GOD' is a noun."
"Oh—I see. I only meant 'By Gum' or something of the sort.
I meant . . . well . . . all this . . . it's . . . it's . . .
I should like to paint this."
"I shouldn't bother about that just at present if I were you."
"Look here; isn't one going to be allowed to go on painting?"
"Looking comes first."
"But I've had my look. I've seen just what I want to do. God!—I wish I'd thought of bringing my things with me!"
The Spirit shook his head, scattering light from his hair as he did so.
"That sort of things no good here" he said.
"What do you mean?" said the Ghost.
"When you painted on earth—at least in your earlier days—
it was because you caught glimpses of Heaven
in the earthly landscape. The success of
your painting was that it enabled others
to see the glimpses too. But here you are having
the thing itself. It is from here that the messages came
There is no good TELLING us about this country, for we see it already.
In fact, we see it better than you do."
"Then there's never going to be any point in painting here?"
"I don't say that. When you've grown there'll be some things
into a Person (it's all right, we all had to do it)
which you'll see better than anyone else. One of the things you'll
want to do will be to tell us about them. But not yet. At present
your business is to see. Come and see. He is endless. Come and feed."
There was a little pause.
"That will be delightful," said the Ghost presently in a rather dull voice.


"Come, then," said the Spirit, offering it his arm.
"How soon do you think I COULD begin painting?" it asked.
The Spirit broke into laughter. "Don't you see you'll never paint at all if that's what you're thinking about?" he said.
"What do you mean?" asked the Ghost.
"Why, if you are interested in the country only for the sake of painting it, you'll never learn to see the country."
"But that's just how a real artist IS interested in the country."
"No. You're forgetting," said the Spirit. "That was not how you began. Light itself was your first love: you loved paint only as a means of telling about light."
"Oh, that's ages ago," said the Ghost. "One grows out of that. Of course, you haven't seen my later works. One becomes more and more interested in paint for it's own sake."
"One does, indeed. I also have had to recover from that. It was all a snare. Ink and catgut and paint were necessary down there, but they are also dangerous stimulants. Every poet and musician and artist, but for Grace, is drawn away from love of the thing he tells to love of the telling till, down in Deep Hell, they cannot be interested in God at all but only in what they say about Him. For it doesn't stop at being interested in paint, you know. They sink lower—become interested in their own personalities and then in nothing but their own reputations."
"I don't think I'm much troubled in THAT way," said the Ghost stiffly.
"That's excellent," said the Spirit. "Not many of us had quite got over it when we first arrived. But if there is any of that inflammation left it will be cured when you come to the fountain."


"What fountain's that?"
"It's up there in the mountains," said the Spirit. "Very cold and clear, between two green hills. A little like Lethe. When you have drunk of it you forget forever, all
" proprietorship in your own works.
you enjoy them just as if they were someone else's:
Without pride and without modesty."
"That'll be grand," said the Ghost, without enthusiasm.
"Well, come," said the Spirit: and for a few paces
he supported the hobbling shadow forward to
the East.
"Of course," said the Ghost, as if speaking to itself,
"there'll always be interesting people to meet..."
"Everyone will be interesting."
"Oh—ah—yes, to be sure. I was thinking of people in
our own line. Shall I meet Claude? Or Cézanne? Or——"
"Sooner or later——if they're here."
"But don't you know?"
"Well, of course not. I've only been here a few years. All the chances
are against my having run across them... there are a good
many of us, you know."
"But surely in the case of distinguished
people, you'd hear?"
"But they aren't distinguished—no more than anyone else.
Don't you understand? The glory flows into everyone,
and back from everyone: like light, and mirrors.
But the light's the thing."
"Do you mean there are no famous men?"
"They are all famous. They are all
known, remembered, recognised
by the only Mind that can give
a perfect judgement."
"Oh, of course, in THAT sense..." said the Ghost.
"Don't stop" said the Spirit making to lead
"One must be content him still forward.
with one's reputation among posterity, then,"
said the Ghost.
"My friend," said the Spirit "Don't you know?"
"Know what?"
"That you and I are already completely forgotten
on the earth?"


"Eh? What's that?" exclaimed the Ghost, disengaging its arm. "Do you mean those damned Neo-Regionalists have won after all?"
"Lord love you, yes!" said the Spirit, once more shaking and shining with laughter. "you cannot get five pounds for any picture of mine or even of yours in Europe or America To-day. We're dead out of fashion!"
"I must be off, at once," said the Ghost. "Let me go! Damn it all, one has one's duty to the future of Art. I must go back to my friends. I must write an article. There must be a manifesto. We must start a periodical. We must have publicity. LET ME GO. THIS IS BEYOND A JOKE!"
And without listening to the Spirit's reply the Spectre vanished.

There has never been a society with sufficient vitality to survive in which there was not a direct and healthy connection between the arts and the business of daily living. In this particular time most of the traditional arts are dead or moribund. But it is possible to arouse a genuine interest in the curve of a fender or the shape of a kitchen sink.

GEORGE NELSON
"Business and the Industrial Designer"
Fortune. July 1949

SOME SOCIAL ASPECTS OF ART

A paper read at the C.A.A. Convention, Detroit, November 25, 1949

By Graham Carey

1. COLLECTIVE SOCIETY IMPLIES COMPETITION BETWEEN EQUALS

When we look into history for the origins of the collective idea of society, we do not have to look far. In our Western culture we find the beginnings of it in the humanistic movement of the XVth and XVIth centuries. The more active minds of that time were increasingly impatient with the way in which the truths of religion had been presented in the late Middle Ages, and a revolt was begun which ended with a refusal of the whole religious attitude. Though most of them surely did not intend to do so, the leaders of the Enlightenment so went about their washing of the baby that they ended by throwing him out of the tub bodily along with the dirty bath water. The process was a slow one but, once initiated, it was logical enough.

At the end of half a millennium we see the result to which these early stirrings of revolt were already tending. We see the sciences, refusing the authority of a mother science, and unwilling to speak a scientific mother tongue, falling into anarchy. We find nationalism developed to a point which threatens the very existence of mankind. The ancient ideals of kingship, hierarchy, coöperation, and the very notion of religion itself, have fallen into disrepute, and we see the triumph of an almost complete secularism.

Another strong impetus to the slow growth of the collective idea was given by the development of mechanical knowledge that accompanied the industrial revolution in the XIXth century. When men learned to design, build, and operate increasingly complicated, delicate, and powerful tools, their already secularized minds became even more confident of their independence of divine authority. It became natural for them to see the whole universe and everything in it, including man himself, as a vast mechanism, and to think that with sufficient study men can learn to manipu-

late and control the forces of nature, and their fellow human beings. To this mind there could be no mysteries, no miracles, no sacraments and no benedictions. These ideas were discarded as simple notions with which men ignorant of nature, and unable to control it, had clothed their ignorance. Descartes had dreamed of a philosophy as certain as mathematics. His followers dreamed of a sociology no less authoritative and certain, as ideas proper to the handling of mechanisms came to be applied to human beings.

Because a factory is most efficiently managed if all the machines in it which have a similar function are alike, are made of interchangeable parts, and located in the same place, so that they may be controlled with a minimum of human guidance, so it seemed to follow that the people who work in the factory are most efficiently managed in a similar way. A valuable mass production worker is conceived as one who can do a few simple operations exactly and perfectly, who can be depended on not to flag or wobble or want to vary his routine in any way that might throw out of smooth operation the mechanism of which he is a part. He is a cog in a great machine, and he is there only until a metallic cog is devised to do his work equally well. So the errors of the industrial revolution follow logically the errors of the Enlightenment, and lead no less logically to the communist collective.

How do these ideas of man as source and center, and of man as mechanism, show themselves in the structure of societies? We have just noticed one example, —the collection of operatives in a factory. We see them again in a group of soldiers, all in a line, going together through the manual of arms, or doing foot drill on the parade ground. Both the hands and the soldiers are collective units, valued for their precision, obedience, and dependability, rather than for their more specifically human qualities; and regarded as units that are equal. In neither the worker nor the fighter is the whole personality fostered, but some particular aspect or function of it; and this aspect or function is fostered equally in all. We see at once the analogies between such mechanized men and simple inanimate mechanisms. We say that a chain is no stronger than its weakest link. All the dollar bills in a roll are of exactly the same value. The eight-penny nails in a keg are all exactly 2½ inches long, and two pints go to the quart, and four quarts to the gallon. In every case the unit, whether a man or a bit of metal or paper, is treated as an element of quantity, of just so much matter of a simple pattern and function. Collective human units are treated in this quantitative and over-simplified way, whether as voters each casting one vote at a poll, as customers buying mass-produced articles in a five-and-dime store, or as theater-goers filing past the box-office into the movie.

Because human nature is not suited to collectivism, no collective society can ever be perfect of its kind. However we may ignore the fact, men and women actually are organisms, and human nature has a way of breaking into the mechanization of human beings. In general, however, we can say that at the top of a typical collective society are the intellectual and volitional forces, the people who supply the directives and the incentives; and their chief mark is power. They tend to become individualists, untrammelled by the normal bonds that exist between neighbors and co-workers. They also tend to adopt a moral code of their own, considering themselves superior to the general run of humanity. Below them are the ordinary people, whose chief mark is servitude; they do not plan, but execute; do not direct, but are directed. To sum it all up in a phrase, we can say without exaggeration that the mark of a collective society is a relationship between its human constituents of mastery and servitude.

2. ORGANIC SOCIETY IMPLIES CO-OPERATION AMONG UNEQUALS

UT there is an organic idea of society which is directly opposed to the collective. We do not have to delve into history to uncover its origins, for these are to be found in the nature of man itself. Everywhere and at every time, unless some specific force intervenes, human nature asserts itself in all sorts of organic unions and groupings. Mr. C. S. Lewis, in a recently published essay, *Membership,*[1] has admirably described the most typical of organic societies, the human family.

"The grandfather, the parents, the grown-up son, the child, the dog and the cat are true members (in the organic sense) precisely because they are not members or units of a homogenous class. They are not interchangeable. Each person is almost a species in himself. The mother is not simply a different person from the daughter, she is a different kind of a person. The grown-up brother is not simply one unit in the class children, he is a separate estate of the realm. The father and grandfather are almost as different as the cat and the dog. If you subtract any one member, you have not simply reduced the family in number, you have inflicted an injury on its structure. Its unity is a unity of unlikes, almost of incommensurables"

Etymology often helps us to clear thinking, and I will here appeal to the ancestry of two words: *society,* with its relatives *social* and *association;* and *organ,* with its relatives *organic* and *organism. Society* is from the Latin *socius* which has for its secondary meaning *companion,* but for its primary meaning *follower,* being derived from the ancient root SEQ, meaning *to follow.* An association is not, therefore, just a group of people, but a group that owes a common allegiance to something or someone. In any religious association, the allegiance will be to God; and in a Christian association, to God Incarnate. *Organ* is from the Greek ORGANON, a tool or implement for doing some kind of work, allied to ERGON, a work, which we recognize in such words as *energy,* the force *in* work, *liturgy,* the public work, *thaumaturge,* a wonder worker, etc. Both ORGANON and ERGON and our English word *work* also, come from the ancient root WERG, *to work.* An organism is thus, etymologically, a unity of things that work.

In his essay on membership, Mr. Lewis points out that it was St. Paul who first gave our language the word *member* in its social meaning, but that the word has now been so drained of its original sense that today it is often given the meaning of a collective unit, as when we say: "a member of Parliament," "a member of the class of 1949," or "a member of the book-of-the-month club." He suggests that St. Paul's original Greek word MELE, should today be rendered *organ,* and I see that Monsignor Knox has so translated it in the famous passage: "A man's body is all one, though it has a number of different organs; and all this multitude of organs goes to make up one body; so it is with Christ." (I Corinthians, 12-12) In the fifteenth chapter of the same epistle he stresses the same idea: "Nature is not all one; men have one nature, the beasts another, the birds another, the fishes another; so, too, there are bodies that belong to earth and bodies that belong to heaven; and heavenly bodies have one kind of beauty, earthly bodies another. The sun has his own beauty, the moon has hers, the stars have

theirs, one star even differs from another in its beauty." St. Paul's thought is not of a mechanical analogy, but of an organic one. He does not say that Christians are like links in a chain, or nails in a keg, or cogs on a wheel, all alike in pattern and function. On the contrary he emphasizes their differences from each other, their power of adaption and their interdependence, like the various parts of the body—heart, lungs, hands, feet, ears and eyes.

And so we see that, whereas in a collective a man is valued for his equality with his neighbor, and for the partial and limited aspect of humanity on which that equality is based, in an organic society he is valued for his integrity and wholeness, and for the differences that he shows to his neighbors. Where, in the collective, the power of direction and design is concentrated at the top, in the organic association it is largely distributed throughout the social body, so that we get, not a relationship of superman and subman, master and slave, but a relationship of free collaboration wherein men are valued not as quantitative units, but for their special qualities. Such a society is productive and it tends to be stable. Its distinguishing marks are these —first its claim to divine leadership; second, and dependent on this, its hierarchic structure; and, third, the coöperative nature of the work done in it. Such hierarchy, and such coöperation are equally discouraging to the growth of individualism, and the notion of the "genius" at the top, and of a well-drilled class of proletarian robots at the bottom. With Christ as leader and exemplar, with a God-given code of morals applicable to all, men can know how to coöperate, and can will to coöperate. As Plato wrote, even before the coming of Christ, in such a society "more is done, and better done, than in any other way."

3. OUR ARCHITECTURE AND MUSIC ARE COLLECTIVE IN TYPE.

RETURNING now to the collective idea, I should like to show, in a little further detail, that its effects are to be noticed in all kinds of production; and I shall try to cover the field by giving two sets of examples from architectural productions and musical productions, and showing their relation to factory production.

If we take the typical assembly line, we notice it is not dedicated to the glory of God (perhaps in another kind of a world it might be, but I am describing what is) but to the making of profits. It is not orientated consciously to God, but to Mammon. In the second place, the hierarchic principle of using human differences cannot be taken advantage of. There are only two real classes of people concerned, the employers and the employees. The employees fall into functional groups within which they are supposed to be equals, performing the same service for the same wage. The employer insists that the service be up to a certain standard, and the employees tend to insist that it be not above that standard. Thus, with the head pulling up and the hands pulling down, a sort of thermostatic balance is achieved that gives to the standards of service a certain stability. But it is a stability of competition rather than of coöperation; in fact, the principle of competition is encouraged among the employees. "If you don't like your job there are plenty of people outside who would be glad to have it!" Because men and women are not just mechanisms, compromises have to be made with human nature, but such compromises are not part of the ideal mechanistic efficiency, and the employees know that their jobs will last only until a

way has been devised to do them mechanically. Thus the employees meet competition not only among themselves and with the employer above them, but also with the machines below.

The normal incentives for people working together are social—the joy that people have just in working together,—and artistic—the joy of making perfectly something useful. And the normal directive in making things is the virtue of art in the maker, that virtue which makes useful and perfect productions possible. In the typical assembly line both the incentives and the directives, instead of coming from the work itself, are handed down to the worker from the employer at the top. The chief incentive so handed down is, of course, wages, and there are also the incentives of short hours, good working conditions, health safeguards, etc. The directives also are handed down in the form of paper documents, plans and specifications, rules and regulations, the record of the planning and designing of the superior minds. Now the last peculiarity about factory production to be observed is this. Since normal incentives to work come from the work itself, and normal directives from the workman himself, and these normalities are denied him as a worker in the factory system, his nature tends to reassert itself, and to seek the normal activities after work in diversions and hobbies,—chess playing, model airplane building, pigeon racing, and clubs where the riders of these hobbies can enjoy each other's society, and soft-ball, and cards, and looking at birds, and a hundred other recreations. As Eric Gill said, "The free man does what he likes in his working time and what he must in his spare time. The slave does what he must in his working time, and what he likes in his spare time."

Architecture

The average architect's office and the average building under construction are perhaps more normal places than the average factory, but their basic social structure is pretty much the same. Both in the draughting room and on the job there is less mechanization, and more chance for artistic and social satisfaction, but the ideal collective pattern may be seen here also. First of all, there is little sense that the work is directed to the glory of God. Profits and wages, professional reputation, and perhaps some attention to the aesthetic satisfactions of the client are the incentives. There is also less coöperation between unequals than there is competition between equals, and the men involved again fall into two great classes: the employers on the one hand (who are the client and the architect), and the employees on the other, the draughtsmen—some of whom aspire to be some day architects themselves—and the building trades mechanics, the masons, steel workers, carpenters, plasterers, painters and so on—who have no illusions about ever getting to the top. There is no true artistic coöperation because most of, if not all, the work of the various employees is planned by the master minds at the top, and these plans are handed down in the form of documents, quarter scale plans, scale details, specifications. Each group of workmen follow their directives and draw their pay, and the work goes on. Their social and artistic rewards are slight. Plain, undecorated architectural work can be done in this fashion. We may assume that the pyramids of Egypt were so built. But no architecture exuberant or lively will be produced thus, for the men who do the work are reduced to a too mechanical level, and machines have no life. The collective society is a grim kind of society, and it is only natural that its architecture should express that grimness. The plain, bare buildings of the machine age, the best of them, are true in that they honestly reflect the social structure that produced them. The Bauhaus has been right in preaching the vulgarity of machine-made ornament.

Human nature, however, as we know, is

not suited to the collective ideal; in fact, it is in perpetual revolt against it, so that we can blame no one for seeking refuge from the starkness of these bleak utilitarian buildings in any quaintnesses, prettinesses, sentimentalities or beautifications. The architect of a collective society is thus faced with a dilemma, having to choose between truth without goodness on the one hand, and goodness without truth on the other. And, because beauty is the child of the marriage of goodness and truth, he is sorely put to it to produce buildings of real beauty.

Music

In our society, which we have seen is so largely collective, the most serious musical expression is doubtless the concert of the symphony orchestra. Here again we find the same pattern as in the factory and the making of a building: the many instrumentalists—the mechanics whose responsibility is not for the final effect, but for the precision of their actions. The 'cellist or flautist is engaged for his musical skill, not for his musical ideas. The musical idea is the responsibility of the master mind at the top—the composer, and, to a lesser extent, of his interpreter, the conductor, who, like a factory foreman or clerk of the works, sees to it that the score written in ink upon paper by the master is properly reproduced. "You can't improve on Mozart!" Here also the hierarchic and coöperative principles are neglected. Each man is responsible for the correct playing of his part, the relations between the various parts having been established by the composer in his study. Not only is the directive—the score—provided from above, but the incentive—the salary—also, for which the fiddler fiddles. The collective pattern is as clearly apparent in the production of symphonies, as in the production of buildings or other merchandise. It is complete when we notice how often the individual performer, unsatisfied with the social and artistic incompleteness of his professional life, turns to a situation in which he can become a whole man and a whole artist.

4. MEDIEVAL ARCHITECTURE AND MUSIC WERE ORGANIC IN TYPE.

The organic social ideals of hierarchy and coöperation are still part of our mental equipment today. They are not the dreams of an impossible perfection which some of you may have thought them. Though we have been largely won over to collectivism in our productive lives, we still honor the principles of the organic society in our sports, for example. In football we see clearly the need of a hierarchy of functions, a halfback having a different job from a quarterback, and a guard from an end. None of the players is equal. And all, in their inequalities, must coöperate, that the common purpose—the winning of the game—be achieved. It is fun to make spectacular end runs and long forward passes, but no individualism or starring is tolerated if it threatens to interfere with the general good of the work to be done. It may be hard for some of us to realize, but it is nevertheless true, that such a spirit of subordination and teamwork has been in many cultures the spirit also of everyday productive work, as examples from architecture and music will show.

Architecture

Pagan medieval India and Christian medieval Europe, for example,[2] are from the point of view of artistic organization, far more alike than either is like the contemporary collectivism with which we are familiar. For definite dogmatic reasons, the

exteriors both of Indian temples and of Christian churches demanded great richness and elaboration. The Indian idea was that the temple was a mirror of the universe, and that a great exuberance of detail was appropriate to the exterior to represent the manifold richness of God's garment, whereas the interior represented God's invisible presence by a more severe architectural treatment. The divine Spirit, conceived of as within the building, pushes out the wall into a wilderness of exuberances and convexities expressive of the visible creation. The Christian idea is, of course, different—that the church is the mirror of heaven, so that the inside is peopled by the images of the heaven-dwellers, and the outside covered with images of those things that lead to heaven as well as certain evil things that are excluded from it. Thus in the Gothic we have on the West front, not only the natural world represented by the Zodiac and the labors of the twelve months, the saints and sages and, central among them, Christ himself, but up among the high gables and crocketted pinnacles we have the gargoyles and other grotesques perching there like evil birds.

In the cases both of the Indian and the Christian symbolism, there was a need for skilled workers of stone, and appropriate means were developed to serve it: the great masons' guilds. These were organized and functioned on the coöperative principle, each carver being normally assigned the work he was best able to perform. Each had the maximum of responsibility for design consistent with general unity. The chief mechanic or arch-technician, i.e. the architect, was usually the wisest and most skillful of these coöperating unequals, and undertook the most difficult work. These guilds made possible an extremely rich and meaningful decorated architecture, as consistently organic as any the world has seen.

Music

"Christian art of every period, indeed the art of every religion—culture," writes E. I. Watkin, "tends to the monotonous repetition of few themes."[3] To this day, the typical small orchestra in India does not play from a written score but improvises its harmonies on old themes well known both to the musicians and to their hearers. The themes are appropriate to the occasion and are traditional, as is almost always the case in normal cultures. The players produce a spontaneous commentary continuously new and original on these well known airs. What is new and even varied is not *what is to be said*—which is eternal and changeless—but *how it is said,* the *how* being the natural effect of these particular musicians, in this particular place, at this particular time, all of which conditons are properly peculiar, local, and contemporary. It is obvious that such playing implies not only a high degree of coöperation, but also a knowledge both of the instruments of music and of its forms. Such orchestral playing is as organic as the performance of the symphony orchestra (under the discipline of the composer's score and the conductor's baton) is collective.

5. THE JAM SESSION IS A RETURN OR A SURVIVAL OF AN ORGANIC MUSICAL TECHNIQUE

Just a moment ago I said that today a professional orchestra player often seeks in his free time a completeness of musical experience which is denied him by the conditions of his working life. In the concert hall his job is an accurate technical performance of music planned by someone else. He is neither required nor allowed to make decisions regarding forms and ends, but must stick to playing with exactitude the notes printed upon his score as the man with the baton wants them played.

However, jam sessions, as they are called, do allow such technicians to become

more complete musicians, adding to their function of instrumentalists those of composer and conductor. In a jam session a small group of skilled technicians improvises a free rendering of a theme thoroughly familiar to them all. They do not actually play the air, but holding it in the mind they discourse upon it, each in his turn taking the lead with the support of the others. The variety of accompaniments which they thus play to an inaudible air are musically meaningless to the listener unless he keeps the theme they are ornamenting steadily in mind.

The jam session, as a technical form, does not show the distinguishing marks of collective music. It is performed not for money but for recreation, and instead of a competition between equals there is the liveliest and most expert sort of coöperation between unequals. Because the theme is well-known there is no need to strain for novelty, and the tune is therefore apt to be a good one, i.e., well suited to the particular occasion. The harmonic pattern in which the theme is developed is not imposed by a master-mind at the top, but is worked out afresh for every playing by musicians who, like the organs of a single body, perform together a single complicated act. In such spontaneous playing there must be, of course, a tolerance for occasional imperfections, and this frank acceptance of one's own defects is a traditional mark also. We see it in the finest oriental rugs, in Gothic architecture, and in any vital and free coöperative adventure. If the trombone makes a bad guess at the phrase the clarinetist is going to play, no one is surprised or shocked. Such mistakes are bound to happen occasionally. They are part of the price of freedom. When they occur, no one fears to be fired by Koussevitsky, or speaks of Beethoven turning over in his grave. The monks of Solesme are said to exclude from their choir any really trained voice as a possible source of distraction from their sung prayer. Here also a prideful frozen excellence is neither aimed at nor expected. For the absolutely perfect performance of a master work is not the end, and a mechanical polish, such as that of a new car just rolled off the assembly line, is undesirable.

The faults of the jam session as a technique are what one would expect in such a reaction from suppression, the recoil of a tightly wound spring. They are over-excitement and ostentation, quite obvious faults about which there is no secret. The trio or quartet, cutting loose in a little back room without audience and without pay, just because *as* musicians they want to *be* musicians and not half-musicians, is an excellent illustration of Gill's saying that it is the slave who does what he must do in his working time and what he likes in his spare time. The only difference, from the social point of view, between the jam session player and the Indian orchestral player is just here, that the Indian is paid to do what the jam session man does only for the love of it.

It seems more than likely that the jam session is not only a return to a traditional musical technique, but is actually in a direct chain of historical descent from the orchestral playing of the remotest times. Among us, it appeared as a musical phenomenon of distinctly Negro origin, and American Negroes brought their musical gifts, ideas and potentialities with them from Africa. Their achievement in this country has European aspects, but its core is certainly African. Now Christopher Dawson tells us in his most recent book[4] that in Nubia and Nilotic Ethiopia there was a great empire which, in barbaric imitation of the Egyptian culture, dominated the upper Nile and the Eastern Sudan for a thousand years. And it is well known[5] that the ancient Indian and Egyptian cultures were both descendants of an even earlier mother culture, the Archaic. It seems intrinsically improbable that in the Archaic and its daughter cultures there was any development of

scoring or of the discipline of the baton as we know it today. There is certainly not a jot of positive evidence for it. It seems therefore reasonable to suppose that the resemblance between Indian orchestral practices and those of the descendants of Negroes who came only a few generations ago from Africa has an historical as well as a psychological explanation. If this is true, Negro music, so to speak, short circuited the European Renaissance, and introduced pre-Renaissance practices into the post-Renaissance and industrialized world.

6. A NEW, ORGANIC ARCHITECTURE IS POSSIBLE.

Our duty as members of the C. A. A., it seems to me, is to try to understand our position as Catholics and as artists in a collective and mechanized world, which by the very nature of its collectivism is, and must be, opposed both to Catholicism and to art.

It is obvious that we are always being forced into compromises, but we can make the right compromises instead of the wrong ones only if we comprehend those forces that oppose us. When we accept collectivism in art, or individualism in art; when we take for granted either the mass-produced commercial object or the studio-produced aesthetic object, we do so not from bad will but from bad thinking. We must realize, or so it seems to me, both the danger of having individualistic engineers at the top, and the danger of having robots at the bottom, for these are twin expressions of collectivism, and collectivism is demonstrably not normal. We must avoid the works of the industrialist and the pomps of the aesthete.

I do not want to destroy anything, nor to condemn any individual, but I am convinced that we must try to understand where we are and what forces act on us for good or evil, so that we may take our places in the Catholic revival with the wisdom of serpents as well as the harmlessness of doves.

I do not suggest a return to the manners of any past time or any foreign place, but propose an intensification, and enrichment and ennoblement of *our* time and *our* place, the here and the now. We should desire neither what is novel nor what is antique, foreign or domestic, but what is demonstrably true and good. We have no disciplined, organic and living architecture, and this lack is a serious hindrance to our apostolic work. We need an architecture freed from the dead clutching hands of the styles, and yet enriched by the visible expression of an intellectual content, which differentiates it essentially from the barrenness of mere collective utilitarianism. I mean that we cannot have living architectural ornament unless we are willing to have symbols, and we cannot have symbols until we educate ourselves sufficiently to be able to use them.

This is but a small part of the problem. We have scholars capable of planning the symbolism of an indefinite number of churches. But who will materialize them? Where are the sculptors and the painters, humble enough and skillful enough to produce architectural harmonies at least as good as those of the musicians in the little back rooms? This is the task that confronts us as Catholic artists. No bishop, nor committee of bishops, can bring into existence a skilled and humbled *body* of Catholic artists. Only the artists can do that, by allowing to develop within themselves the skills and vision necessary.

You see what it is that I am saying. I am trying to comment on the name of our association. If we can live up to that name, all will be well. Our action must be Catholic, it must be artistic and it must be social. It must be *Catholic.* We cannot call ourselves Catholic if we make the wrong kind of compromises. The Catholics in many parts of Europe today are tortured

by this problem of compromise. Where should we yield? Where should we not yield? But our problem of compromise, as Catholic artists, should not be too difficult to solve. At least we know that we can never compromise by accepting the first principles of the enemy. We cannot accept secularism in its essence, and secularism is presented to us in art as commercial industrialism on the one hand, and as aesthetic individualism on the other. If we cannot get the things we need better done than the trade and the arty people can do them for us, then we must somehow contrive to do them for ourselves.

And our action must be *artistic,* which means that we must be sufficiently skilled. Etienne Gilson, at the Catholic Intellectuals' Week in Paris last May, made this point with wonderful clarity. He said that if we are to use science, or philosophy, or art as a means of bringing men to Christ, then in our chosen field we must be technically competent. In architecture, for example, he says: "We are told that it was the Faith that raised up the great medieval cathedrals; but the Faith would have been powerless without architecture. Though the façade of Notre Dame may be an expression of the soul's yearning for God, it is also a construction of geometry. We Catholics, we who affirm the inherent goodness of nature, must take as the guiding principle of our action the *axiom* that piety can never dispense with technique. Without technical ability the most intense piety is incapable of using nature for the glory of God." ([6])

And lastly, we must be social. This is for us the hardest lesson of all. We must learn to work together as organs of a body. Dawson says that the Church is even more the enemy of individualism than of communism itself. If what I have called "jam session architecture" seems an impossibly high ideal for us to aim at today, we must nevertheless aim at it. We know better today than to do what we are doing. Dawson also says: "But while the Church is the bearer of life to humanity it depends on the individual members of the Church whether they will be merely passive recipients of this gift or whether they will be the agents of its diffusion in the world." ([7]) Our only hope is to be in the Church the kind of units of which the Church is made. There is no hope when we act as if we thought the Church were a machine with cogs. She is a Body with organs, and unless through humility we act as organs animated with the Holy Spirit we can do nothing. Our only hope is as *members* of the *Church.* The Church is not merely a social religion, she is herself a Society, and a society is a following of a leader. We have that Society and that Leader, and we are invited to be worthy parts of it. "The Church is the true world society, the goal of humanity, the only society that answers the universal needs of the human soul, and the one order that is destined to *incorporate* everything that is of permanent value in human history." ([8]) It is the true Vine, of which we are the living branches; Christ's Mystical Body, of which we are the living cells.

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[1] *The Weight of Glory,* p. 34.

[2] In discussing Indian and European architecture and music we shall not be concerned with the distinction between pagan and Christian, but with that between normal and abnormal productive methods.

[3] *Catholic Art and Culture,* p. 13.

[4] *Religion and Culture,* 1948, p. 123.

[5] See for example *Protohistory,* H. E. C. Zacharias, 1947, especially pp. 101-101.

[6] *Commonweal,* October 28, 1949, p. 71.

[7] *Religion and the Modern State,* p. 150.

[8] ibid, p. 149.

TEN YEARS AGO

An Excerpt from a Letter of a Missionary in China,
in Volume III, Number 4, Fall 1940.

Doctor Wu pointed out that this aspect of Fu Jen art, (picturing our Lord and all the saints as completely Chinese) like, for instance, the Italian Renaissance art, denies, in a way, the historicity of Christ and the saints. He says, and how truly, far too many so-called Christian nations have entirely forgotten that Christ was a Jew, that every Christian must be a Semite spiritually, that the very fact that Jesus and his mother were Jews makes them international, all things to all men. He agrees, however, that when our Lady, for example, appears in this or that locality, she should certainly be represented in art as Chinese, or Indian, or Negro, just as she showed herself. Spitzer is convinced that the Fu Jen type has its place but only as a "novelty." Both these men are entirely against copying what goes on the market as "religious art" in the West. Until recently, I felt that the Chinese desire to see our Lord with a western face arose from an inferiority complex (as it does, no doubt, in some) like the desire of some Negroes for nothing but a white priest. Now I am quite convinced this is not so generally true, least of all in the case of Doctor Wu himself.

SEMINARIANS - NOVICES - COLLEGE STUDENTS - ART SCHOOL STUDENTS

C. A. A. STUDENT SECTION

The problem is to build a new world, to define and prepare the structures which will permit man to be fully man in a City worthy of him, to transfigure all things in order to make of them a new world.

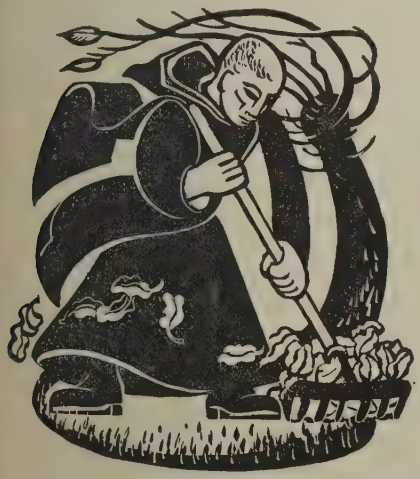
Cardinal Suhard—GROWTH OR DECLINE

At the 1949 convention, students came of age in the C.A.A. The panel discussion of student problems opened the way to their unified and responsible rôle in the association. At the 1950 convention in St. Louis, the student group will be given an important place on the program. Students should make arrangements early to go to St. Louis in car pools. Some student groups might finance delegates to the convention. Information about hospitality for students in St. Louis can be found in the fall College Committee *Newsletter.*

In response to the first *Newsletter,* we heard from seminarians, novices, and students who are forming new C.A.A. groups. Several established groups described their activities and wished to coöperate with the College Committee. Information about them was published at Pentecost in the second *Newsletter.* Others who are interested in the C. A. A. objectives wrote that they would like to organize, and asked for practical suggestions from experienced members. We suggest that students who wish to participate, but cannot organize a

group themselves, exchange ideas with another C. A. A. branch.

Some seminarians are not only interested in the philosophy of art, but are applying



it in practical work. Under the direction of Father Francis X. Charnotta, Sacred Heart Seminary, Shelby, Ohio, a group of seminarians are learning calligraphy. Frater Louis Viggiano writes from Sacred Heart Seminary: "Today I had the good fortune of reading a copy of the *Newsletter*. Until recently, art and all things artistic constituted for me an enigma, pure and simple. Ideas were few, and, in most cases, erroneous. But now, thanks to my scholastic studies and such periodicals as *The Catholic Art Quarterly, Liturgical Arts,* and the like, the mist is slowly melting away, and I begin to discern the only true art, the art that is Theocentric. The *Newsletter*, with its concise, but clear, treatment of the four fundamental causes underlying art, has certainly contributed its share of truth and enlightenment. Moreover, the reading list offered promises to provide even more seeds of truth to be sown, God willing, during my priestly ministry. Finally, the decision on the part of the College Committee of establishing some sort of student exchange seems to be a definite step in the right direction—the restoration of the arts to the people and Christ through the students—for better or worse, the leaders of tomorrow. May Almighty God continue to bless the *Newsletter* and all its crusades for the remaking of a world turned pagan."

At St. John's Seminary, Collegeville, Minnesota, a few seminarians work in stained glass, while others study calligraphy. Father Michael G. Mertens, staff member of the new seminary at La Crosse, Wisconsin, plans to start an art workshop group there.

Father Mertens, who recently joined the C. A. A., is also assisting Sister Patrice with the branch at Viterbo College Studio. This group of young mothers, represented in the C. A. A. by Mrs. Earl Broihier, carried their work through the summer and prepared for fall discussions by reading books and articles on art and Christian family life.

Mr. James Hunt, a student working at the *Detroit Catholic Worker*, writes that

they have opened a library in connection with the Nazareth Workshop. At the Workshop the people of the community make the things they need. They plan to hold discussions in the library and will publish a bi-monthly newsletter.

Sister Judith of St. Joseph's Novitiate, St. Augustine, Florida, writes that they intend to use the *Newsletter* as a basis for study and discussion. The Aquinas Club of the St. Paul Diocesan Teachers' College, which includes professed religious, postulants, and lay students, is also incorporating discussion of the arts in their work.

We welcome timely illustrations by our student readers. The cuts of Autumn work on page 177 were sent in by Brother Placid, O.S.B., of St. John's Abbey, Collegeville, Minnesota.

The *Art Club* of the College of Mount St. Joseph-on-the-Ohio, Ohio, reports that two of their members have recently executed works for local churches. One of the girls made a white Corpus on a wooden frame, while the other carved the Stations of the Cross and the Seven Sorrows of the Blessed Virgin.

Last spring the College of Notre Dame of Maryland held a Conference for College Art Students. In speeches and panel discussions the students and their guests considered the restoration of the arts to Christ, as related to the controversial problem of form in modern painting and poetry.

EVALUATIONS

The evaluations in this issue are the result of an experiment made by students from two colleges. Both art and philosophy students wrote short judgments following the key words used in the Pentecost *Student Section.* Their evaluations formed the basis of the present article. In future issues, we hope to publish similar contributions from other C. A. A. student groups. *Form* and *artist* have been used interchangeably with *idea-pattern* and *workman*; for we are discussing these *workmen* precisely as *artists*, and *form* in the Scholastic sense is the clearest term for a plan which exists both in the artist's mind and in his executed work.

fig. 1. The Mother and Child (XXth century ceramic)

The Church has traditionally employed contemporary arts in the service of God. Vigorous religious life finds vital modern expression, but the workman who made this ceramic composition betrays his preoccupation with technique and style at the expense of dignity and reverence. His *idea-pattern* is confused by insignificant details which minimize the importance of the Mother and Child. Meaningless distortion of the faces, hands, and feet makes them illegible. While this type of abstraction may be used to present universal truths, this particular example fails because the ceramist's *purpose* was divided. From the photograph it appears, however, that the *artist* had some command of his *material.* His variety of values is evident even in black and white reproduction; his work is neat, but his handling of the brush lacks the limpid freedom which we find even in the cheapest hand-painted Mexican ware.

fig. 2 The Mother and Child (XXth century mosaic)

The Italian mosaicist, Gino Severini, has given Christ and our Lady due dignity without the severity which might repel a public accustomed to more sentimental works of art. This *purpose* is accomplished through a clear *form.* The triangular structure unites the composition, while firm curves in the Mother's hands and robe complement straight parallels in the Child's arms and legs. The relation of the figures to the dwellings behind them is not clear, however. They may be intended to show the Heavenly City or the place of Mary's Motherhood in our daily life. By contrasting his individual tesserae the *artist* has brought sparkle and brilliance to his rough-textured *material.* We reproduce this illustration by courtesy of *Art Notes.*

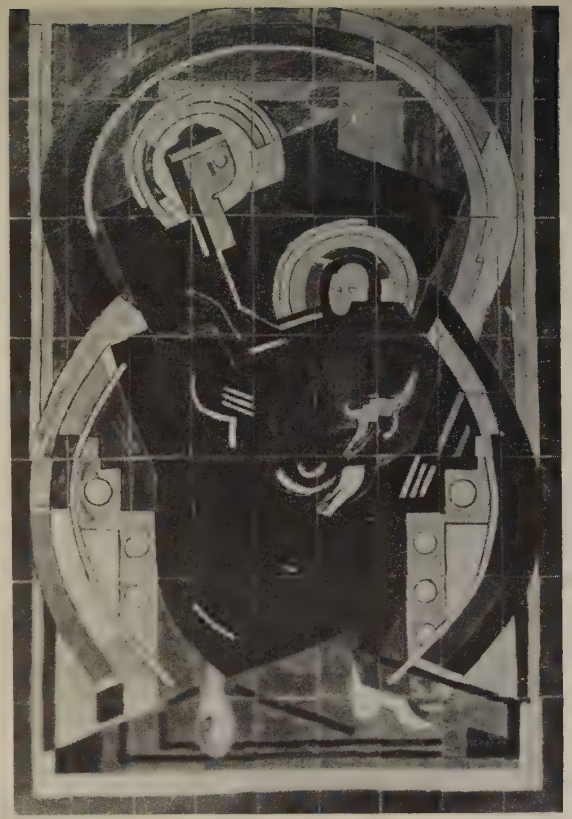


fig. 1. False abstraction of a traditional subject. The Mother and Child are neither abstract in their essence nor, on the other hand, legible as a picture. The brush work lacks freedom, is stiff, mechanical.

fig. 2. The same subject treated more legibly. Though the sentimental and photographic still dominate in the Child's face and hair, and the figures lack articulation, a real attempt is made to speak the language of mosaic.

fig. 3. Insensitive, clumsy repairs have ruined the nobly conceived decoration of a church façade. The Ascension: Christ in majesty, and the apostles.

fig. 4. The betrayal of our Lord: A story made vivid by fluent, eloquent control of the difficult medium of mosaic.

fig. 3 The Ascension (XIIIth century mosaic, restored)

In the course of centuries, this mosaic from the Church of S. Frediano in Lucca has suffered from the elements and been repaired. Probably the original was very fine, but its *purpose* (of making Christ manifest on the façade of this church) is no longer well served because of the disturbingly coarse restorations. While it is difficult to judge from a photograph, it is often true in repair work that the quality of the original *material* can no longer be duplicated. The general *form* is still the same, but the restoring *artist* spoiled its clarity by his unskillful workmanship. Lack of closeness between the pieces makes the hands and feet of the apostles awkward and unreasonably disproportionate. The portions of the original mosaic that have been preserved under the roof, show vigor, skill, and subtle blend of tones, qualities which are absent in the vacant expressions on the angels' faces, the meaningless drapery in their bodies, and the clumsy design below them.

fig. 4 The Betrayal (XIIth century mosaic)

This mosaic from the Cathedral of Monreale achieves its *purpose* as a narrative wall decoration with a masterful figure composition which tells the story directly and forcefully. The incident of Peter and the servant, and the figure of Judas, who occupies a central position, are carefully subordinated to the majestic Christ. The heads of apostles and soldiers are closely massed around him. Separate figures at either end, and the frightening spears and clubs, arrest the circular movement enough to give the picture stability without drawing interest from Christ. The *artist's idea-pattern* or *form* is thus successfully directed to telling the story. In materializing this pattern he has blended his tesserae with consummate skill.

BOOK REVIEW

Royal Sion

Twelve Latin Hymns translated by WALTER SHEWRING.

Pio Decimo Press, St. Louis, Missouri, 1950. 20 pp., $1.00.

In 1646 an English convert wrote a poem whose beauty of thought, phrase, and rhythmical texture has won it a place in countless anthologies of English literature. The convert was Richard Crashaw and the poem was the *Hymn of the Nativity.* While the expansive style of this hymn and its elaboration of detail set it apart from the hymns of the Liturgy, its lucidity, the simplicity of its spirit, its firmness of thought and the unselfconscious quality of love and reverence which dominate its details, all give it a purity and radiance almost insurpassable. It represents English poetry in one of its richest periods, but with that often uncontrolled richness disciplined for the expression of a living faith.

All during the Middle Ages, Latin hymns were written which have filled the Liturgy with poetry more terse, less inclined in its freedom to excess or looseness in the elaboration of sentiment, but, like Crashaw's best work, radiant with the spirit of faith. The fusion of condensed thought, of close-packed intellectual content, with emotional vitality and striking phrase found in the best XVIIth century English religious poetry appears more simply, with a more direct subordination to dogmatic purpose, in the hymns of St. Thomas Aquinas. These and many other Latin hymns deserve English translations which preserve their intellectual vigor and also possess the grace of a fine English literary tradition.

Unfortunately, these Latin hymns have not, on the whole, been so translated as to produce in English the same effect that they have in Latin. Since the XVIIth century the traditions of English poetry, as well as those of religious art in general, have too often borne witness to a divorce between intellectual and emotional or imaginative values, between clarity and energy of thought and power of spirit and feeling. English vernacular hymns have too often lapsed into sentimentality and triteness of expression to which currently accepted traditions in religious verse provide no antidote. Such criticism as this must be qualified to except many fine hymns, but has only too much basis. And the complexities of much modern reaction against sentimentality—complexities found in Merton's work, for example—can invest even profound and powerful religious poetry with an obscurity which destroys the simplicity essential to hymns.

Translations from Latin are, inevitably, translations *into* some definite type or idiom of English poetry. Translators of liturgical hymns, while rightly making every effort to be faithful to the sense of their originals, have found it difficult to avoid falling back on a pseudo-poetical tradition which lacks vitality. What we have needed in our translations of liturgical hymns is fidelity to the original spirit and sense combined with authentic, vigorous and sensitive English poetry; and it has seemed that recent literary traditions could hardly be more ill-adapted to this purpose.

Royal Sion, a booklet containing twelve translations by Walter Shewring, suggests that one possible answer to our need consists in the use of English that reflects those qualities which belong to the living and enduring vital core of Crashaw's work; whether this reflection is conscious or accidental makes little difference. There are no anachronisms in Mr. Shewring's style, and there is no instance in which the sense of these twelve Latin hymns demands or permits verbal echoes of Crashaw. But the ease with which Crashaw juxtaposes tremendous antithesis and compresses vast thoughts in:

Welcome all Wonders in one sight,
Æternity shutt in a span,
Sommer in winter, Day in Night
Heaven in earth, & God in MAN . . .

can be matched by the texture of more than a few of Mr. Shewring's strophes.

The Incarnation, the union of God and man in Christ, means the incomprehensible oneness of Eternity with a creature of time. For Crashaw, this juxtaposition of two infinitely separate orders of being inspires the verbal antitheses, the contrasts, and the wonder which underlie the verse just quoted. The Latin of St. Thomas's *Pange Lingua,* surpassing English in its power of condensed phrasing, uses not dissimilar devices to express the marvel of God hidden beneath the accidents of bread and wine, of God who not only became man but also transformed into himself these common things and is present beneath their unchanged appearances. And in his translation of *Pange Lingua,* in attempting to render into English the impact as well as the thought of St. Thomas's lines, Mr. Shewring uses the same basic devices together with rhythmical accents more like those of Crashaw than of recent poets, to create verses full with the same sense of infinite contrasts and living with the same sense of wonder:

God, at his birth given for our sakes,
Flesh from a spotless virgin takes;
Walks his own world, a man . . . .

The Word made flesh the word hath said:
And lo, his flesh, where once was bread,
His blood, where once was wine;
While reason sinks and bows the knee
The single heart by faith shall see
The God beneath the Sign.

Falling in adoration down
Hail of all marvels this the crown . . .

What is in question is a general effect gained by Mr. Shewring's sensitivity to the intellectual and verbal impact of antithesis and contrast, and by his power to combine a strongly continuous movement of verse with variety of rhythm and accent. These lines are as authentically and naturally English as those of St. Thomas are Latin; but if the question be asked into what phase of English poetical tradition they fit, the answer must be that in tone, cadence, and word usage they are closer to Crashaw than to most modern writing. The difference between the translations found in *Royal Sion* and in the *St. Andrew's Missal* is easy to see:

Word made Flesh, the bread of nature,
By His Word to Flesh He turns;
Wine into His Blood He changes:
What though sense no change discerns?
Only be the heart in earnest,
Faith her lesson quickly learns.

This standard translation has the advantage of keeping more closely to the Latin metre, but is no closer to the sense and as poetry lacks vitality.

To translate any poetry is to recreate it in a new medium and is next to impossible. For all poetry, as distinct from doggerel, consists in a certain organic union of thought, spirit, and phrase; and although thought is *per se* prior to language, thought that is transmuted into poetry is thought made concrete in a certain idiom, from which it cannot easily be uprooted without losing at least its tone and connotations. While the kernel of a poet's thought may be universal, the wholeness of a poem, even of a poem by St. Thomas in which the intellectual and dogmatic content predominates, is unique. Even the same metrical forms, used in another language, may assume a quite new and not always appropriate texture, weight, and motion. The translator must combine the utmost of sensitivity to the spirit and distinctive qualities of the original poem with creative power over the language into which he translates, and must in addition face the further problem of finding equivalent, if not identical, verse forms. He is accorded a certain liberty in rendering the literal meaning of texts, and must use his own judgment in choosing between imitation and substitution in form.

Liturgical hymns present a special problem to the translator. Because they are parts of the official prayer of the Church, because in them language is welded to an essentially dogmatic and hence sacred core of meaning, there is less room for freedom in translation. Even their metres and verse forms have special importance; to alter them, even in translations not primarily designed for choral use, may be to sacrifice a blend of conciseness, discipline, and unselfconsciousness that is imbedded in the Latin strophes but difficult to render into English without reverting to sing-song metres. Mr. Shewring has managed to satisfy the demands of fidelity to sense and form, and at the same time to re-create these hymns as poetry in another language.

In *Royal Sion* there are no trite phrases used to fill in the lines but void of organic function in the expression of meaning. There is a most welcome lack of such archaisms as "whene'er" and "o'er", and of latinate phrases which sound stale in English. Mr. Shewring's version of the hymn *Salvete Flores Martyrum,* while not his most brilliant translation, has a directness and power essential to good poetry.

You first of martyrs, snatched away
At gleam and dawning of your day . . .

and if he has failed to reproduce the phrase *flores martyrum* he has by that very fact avoided a metaphor that has outlived its effectiveness in English. His version is wholly free from the relative artificiality and shadow of staleness permeating:

All hail ye little martyr flowers . . .

or

Flowers of martyrdom, all hail!
Smitten by the tyrant foe . . . .

Hymns cannot be judged by aesthetic standards alone—their ulterior purpose is moral or spiritual; but hymns or translations which meet high standards of literary excellence should be able to fulfill their very purpose more effectively.

The inflected character of Latin can press great meaning into a few words or syllables, while English must often choose between omitting vital thoughts and losing the brevity or lucidity of the original. In *Royal Sion,* while Mr. Shewring is occasionally forced to weaken the emphasis of the Latin strophes, an apt use of repetition and of parallel structures almost always enables him to compensate for the greater diffuseness of English without giving any impression of cramped style and without adding to the length of the hymns. There is ease and naturalness as well as economy in:

Sleep then our eyes, but never sleep
The watchful heaven-directed heart;
And may thy hand in safety keep
The servants whose desire thou art . .
(*Christe Qui Lux Es Et Dies*)

or in the heaping up of thoughts in a stanza from the translation of *Verbum Supernum:*

In birth he gives himself, our kin,
In breaking of the bread, our food,
In death, the ransom of our sin,
In glory, our beatitude.

The same blend of clarity, naturalness, and emphatic phrase has another source in Mr. Shewring's gift for combining very simple concrete language with strategic use of abstract terms. The words "plenitude" and "essential" are not especially poetical and could even introduce an inept latinate flavor, but in proper juxtaposition to simpler terms they add strength and sharpness of focus to two strophes from *Lucis Largitor Splendide:*

Thou art the world's true morning star—
No lesser orb in distance viewed
Whose clear but unsufficing beam
Foreshows another's plenitude.
Outshining this created sun,
Essential day, essential light,
The inmost reaches of our heart
Thou with thy splendour makest bright.

And, where a Latin strophe gains a peculiar close-knit texture from its use of inflected forms, Mr. Shewring gets an equivalent effect by the well-placed repetition of words and sounds:

Light of all days that were and be,
Maker of light, outflows from thee,
Whence on the world's unshapen frame
Light at the first beginning came;

Thou to the morn the evening ray
Joinest, and bidst us call them day;
Now draws the void of darkness near;
We pray in sorrow; thou give ear.
(*Lucis Creator*)

The result of these various qualities is a real fullness of texture and a vitality of rhythm; and these in turn become media for an almost unprecedented fidelity to the literal meaning of the Latin hymns. In *Royal Sion* there is nothing that equals the sudden splendor of Crashaw's supreme phrases or lines—and perhaps such splendor would be only a distraction in this context. Certainly there is nothing of extravagance, of baroque effusiveness; but there is much that suggests the thoughtful fervor, sustained warmth, and flexibility of older English religious verse. There is no translation and there is almost no word or line that could not be called good poetry. Repeated study of Mr. Shewring's work reveals a uniform excellence, a glowing if not burning power of phrase, of which one does not weary and in which one finds increasing depths of insight and taste.

A great deal of the pleasure derived from reading *Royal Sion* arises from appreciating Mr. Shewring's success as a translator. But a great deal arises also from knowing that whoever reads these twelve translations will receive through them so much of the authentic meaning and spirit

of the liturgical hymns, regardless of whether he himself is concerned with comparing the translations with the originals. And he will come to associate liturgical hymns with a literary dignity, beauty, and richness such as belong to them in their own language.

Whether these translations are suitable for singing or for use in hymnals is another question. Mr. Shewring's phrases and accents often fall so that they could not be sung to the original Gregorian melodies without grave distortion; they do not permit that integral adaptation of syllables to notes that is proper to Gregorian chant. But this objection would not stand in every case. And frequently English translations are included in missals and hymnals not so much in order that people may sing in English, as in order that they may grasp the meaning of what is to be sung in Latin. Where this is true, it seems that to include such translations as those in *Royal Sion* would be better than to use versions which preserve the original metre at the cost of literary quality. As it stands, *Royal Sion* is adapted for reading rather than for choral use. It comes in answer to a real need for more English translations of Latin hymns that can be read with joy both for their meaning and for their beauty.

MARGARET TOWNSEND O'BRIEN

NOTES FOR PAINTERS

THE NATIVE HEATH FORGOTTEN

By Jean Dubuffet

In painting there are no dealings between self-styled "artists"—who preëmpt the sole right to that title—and those who more modestly call themselves house painters or decorators. They no longer know each other. They are not even on speaking terms. A sad state of affairs! What! these men slave all their lives with the same colors, thickening them, thinning them, experimenting with them in every possible way, and no information is exchanged? Possibly they never meet?

I have witnessed the beginnings of an artist, his very first efforts. He went heedlessly past the paint store where cans and barrels of every shade of paint and drawers full of the most brilliant powders were on display. But he hurried by. At the stationer's, he bought six little tubes of colors made specially for artists. Once home, he squeezed a dot of color out of each tube and sat down in front of an apple. Outside his window, a workman equipped with several gallons of paint was outlining a life size figure of an innkeeper holding a menu. But he noticed neither the workman nor his work.

I met this artist again twenty years later. He was still painting apples from his little tubes. I asked him about the picture of the innkeeper in front of his house. He had never even dreamt of lifting his eyes to it, he told me. I also asked him about the color of the walls in his work room. But he replied that artists are such absent-minded people, so deeply absorbed in their research, that he had never even noticed them.

Pivoted to Christ the King, the spirituality which modern man awaits in order to enter the Church without coercion will be truly cosmic, that is, it will envisage the universe as a whole such as God willed to epitomize in Jesus Christ. From this point of view the Christian system is definitely optimistic. It shows that the world has a meaning, that it is not given over to the blind "dialectic" of matter, but to the eternal predestination of all things in Jesus Christ. It means that nothing escapes Redemption, that all is washed in its blood: *Terra, pontus, astra, mundus, quo lavantur flumine,* and that henceforth the world is a sign of love. Far from fleeing it, the Christian has as his task to "fulfill it" and to "assume it." *Omnia vestra sunt, vos autem Christi.* At the same time his course is laid down and his "participation in the temporal" justified. Instead of closing his eyes to progress, the Christian believes in it and works for it to "fulfill creation" and hasten the PAROUSIA in which the universe—Mystical Body and all creation—will produce the triumph of Christ the King by realizing its PLEROMA, the achievement of the total Christ.

Emmanuel Cardinal Suhard
GROWTH OR DECLINE

TO THE EDITOR

Reading, Ohio

A unique Hallowe'en Party was conducted for and by the children of the grade school at Mount Notre Dame, Reading.

The pupils were informed that the usual Hallowe'en celebration would vary a little this year. Prizes were offered for the most beautiful, the most original, and the most becoming costume; but, to be eligible for a prize it would be necessary for the individual to be dressed as a saint. This announcement caused quite a stir and it sent parents and pupils scouring *Pictorial Lives of the Saints, Bible Story Books,* Encyclopedia, art books, etc., etc., looking for ideas and models. The results were most gratifying. The preparation for the party turned out to be a research project in which the whole family participated.

The time for the party arrived, and we found ourselves associating with St. Francis of Assissi in brown habit, cowl and cincture; St. Patrick with mitre and crosier; St. Zita in her garb of cook; St. Elizabeth of Hungary; the archangel Michael with a flashing sword; the Little Flower and her roses; our Foundress, Blessed Julie Billiart with her catechism; Blessed Martin de Porres with his broom; St. Martin of Tours; St. Helena and the Cross; St. Augustine, St. Peter, St. Paul, St. Ann, St. Rose of Lima, St. Agnes, St. Joseph and our Blessed Lady. They formed in procession and the leaders conducted their august companions to the stage. As each one reached the center, he or she introduced himself. The primary department was content with giving the name; the children of the intermediate group identified themselves by reciting a couplet about the particular saint, while the girls of the upper grades gave a brief character sketch of their saints. Because it was too difficult to judge the winners, Sister Superior gave every child a picture of our Blessed Lady, Queen of All Saints.

So effective was this novel Hallowe'en party that the children have come to regard the Eve of All Saints as *just that,* rather than a time for masquerading in all styles of grotesque costumes.

Very sincerely yours,
SISTER MARY ST. AGATHA, S.N.D.

NEWS & COMMENTS

OUR COVER ILLUSTRATION shows the four angels blowing their trumpets to the four corners of the world and rousing the dead on the Last Day when the glory of the Lord shall appear in brightness, surrounded by a rainbow. The drawing was made by Miss Rosamond Mullaney.

THE CHANCELLOR OF ST. LOUIS, the Very Reverend Msgr. William M. Drumm, writes in a letter to the President of the C.A.A.: "His Excellency, the Most Reverend Archbishop Ritter, asked me to assure you and all the members of the Catholic Art Association a hearty welcome to St. Louis in November for your Holy Year Convention. We are sure you will find St. Louis most hospitable."

A NATIONAL NOMINATING COMMITTEE for the C.A.A., composed of Sister M. Joanne, S.N.D., chairman, with Sister Augusta and Sister Mary Leo, has been appointed to make nominations for the national election next fall.

CONTRIBUTORS

REV. JOHN L. WALCH is the president of the C.A.A.

ED WILLOCK is a free-lance writer, probably best known as one of the editors of *Integrity.*

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SISTER ESTHER is the foundress of the Catholic Art Association, and the first editor of the *Quarterly.*

JOHN JULIAN RYAN is the author of *The Idea of a Catholic College* (Sheed and Ward, 1945), and teaches English at Boston College.

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JEAN DUBUFFET is one of the better known young French painters. The series of *Notes for Painters* beginning in this issue is translated from his book *Prospectus aux Amateurs de tout Genre* by permission of the publishers, the *Collection Metamorphoses* of the *Librairie Gallimard.*

GRAHAM CAREY writes, regarding his paper on page 166: *"Some Social Aspects of Art* is not, as some people who heard it read at Detroit seem to have understood, an attack on machinery. Machines are good or bad depending on whether or not they promote true human welfare. In this paper I am not discussing that problem, but am concerned to defend a human mean from two extremes, each of which has been fostered by collectivism. Man's body is in one sense a mechanism, but to take it for granted (as Robotism does) that *man is a mechanism,* is false, and leads to trouble. It is also true that men are made in God's image and likeness, but to take it for granted (as artistic individualism does) that *men are little gods,* is false and leads to trouble. The paper is intended to refute these extreme views of man's nature, and encourage an understanding between them."

PACIFIC REGION DIRECTOR: The Right Rev. Abbot Raphael Heider, O.S.B., St. Martin's Abbey, Olympia, Washington, has been elected as the new director of this region.

C.A.A. SUMMER SCHOOL: As this issue goes to press, the Summer School is in its fifth week at Boston College. The courses are being offered in conjunction with the Social Worship Program and the participants have words of high praise for the work that is being done to integrate the arts and to restore them jointly to Christ.

Since the classes are still in session, any appraisal of achievement would be premature. A report of the Summer School will be made in the Christmas issue of the *Quarterly.*

EXHIBITION NEWS: The growth and activity of the traveling exhibitions has necessitated the expansion of the Exhibition Committee to include four new members whose chief duties will be to take care of correspondence and the scheduling of exhibitions in the various regions. The new members and the regions they will serve are:

Mrs. Wilhelmina J. Paul, 3622 Locust Street, Philadelphia 4, Pennsylvania—Atlantic Region;

Mr. Duane Brissette, St. John's University, Collegeville, Minnesota—East Central, Central, and North Central Regions;

Mr. Richard Sipe, St. John's University, Collegeville, Minnesota—Southern and South Central Regions;

Mr. Frederic E. Petters, 26-5th Avenue, South, St. Cloud, Minnesota—Mountain and Pacific Regions.

Mrs. Paul will also take care of picture books for the entire country. We ask that in the future C.A.A. members who wish to borrow the exhibitions contact their respective representatives as given here. This will free the Exhibition Chairman for other work on the exhibitions.

In July, the *General Exhibition* was shown to a large summer school at Immaculate Heart College, Los Angeles. In August, it appeared in Phoenix, Arizona in the offices of architect Matthew E. Trudelle. The *Elementary Exhibition* traveled to Boston for the C.A.A. Summer School in July, and to St. Thomas More Bookshop, Chicago, in August. *Wendling* was at St. Theresa's College, Winona, Minnesota, in June, and *ARBO* was there in July. The *Riedel Exhibition* was shown at the College of St. Francis, Joliet, Illinois, in July.

The announcements and entry blanks for the three separate Convention Exhibitions of Members' Work, High School and College Work, are printed separately and included as an insert with this issue of the *Quarterly.* We wish to call attention to the fact that *all* members of the Catholic Art Association are eligible to send work to the Members' Exhibition, and to state again that the purpose of this exhibition is not to show only the best work, but to encourage more work and more people to work and to get an index of the artistic activity of our members. At the same time, we have no wish to exclude professional artists from this exhibition. Everyone is welcome. We want you all.

BACK ISSUES: Requests for back issues have continued to come in from people who are anxious to complete their files of the *Quarterly.* The following are needed and we shall be glad to hear from those who might have some of them which they would be willing to exchange or sell.

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